AN EMAP IMAGES PUBLICATION ISSUE 39 • DECEMBER 1991 DM 15,- Lire 10,000 £2.95

58 Lott Dr

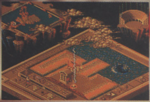
THE One for AMIGA GAMES

Happy Christmas to all 51,625* of our readers.
*ABC Jan-Jun 1991

CHRISTMAS GIVEAWAY!
Great Scratchcard Compo And Two Playable Demos!

NO SCRATCHCARD? CONSULT YOUR NEWSAGENT

SONY
Hi-Fi Stereo
MEGABASS



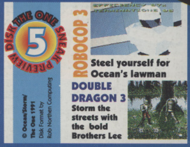
POPULOUS II: God Strikes Back!

SPACE CRUSADE: Hero Quest Gets Cosmic!

STAR TREK
Boldly Going Where No Game Has Gone Before

DISK THE ONE 5 SNEAK PREVIEW

NO DISK? SEE YOUR NEWSAG


DISK THE ONE 5 SNEAK PREVIEW

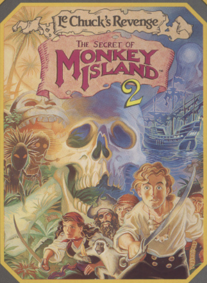
ROBOCOP 3
Steel yourself for Ocean's lawman

DOUBLE DRAGON 3
Storm the streets with the bold Brothers Lee

© Ocean/Storm/ The One 1991
Disk Format by Rob Northen Computing

INSIDE THIS ISSUE:
- WIN! – Exclusive First Samurai T-Shirts
- APOCALYPSE – Strangeways Comes Out Fighting
- BATTLE ISLE – French Fighting Fantasy

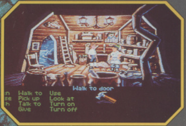
THE MARK


Le Chuck's Revenge
THE SECRET OF
MONKEY ISLAND
2

THE SECRET OF MONKEY ISLAND™ 2 - LE CHUCK'S REVENGE

The Secret of Monkey Island witnessed the demise of the evil ghost pirate Le Chuck at the hands of young Guybrush, and an agitated bottle of root beer. Guybrush doesn't have long to rest on his laurels however, because blood is thicker than root beer, and Le Chuck's brother is out for revenge.

Available on: PC Compatibility: EGA, VGA, MCGA. Requires 640K Ram AT or better recommended. Hard disc recommended. Supports AdLib™ and Roland™ and CMS Gameblaster sound cards.


Walk to door
Walk to
Pick up
Talk to
Give
Use
Look at
Turn on
Turn off

Screenshot from PC

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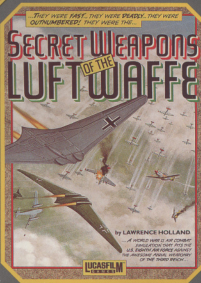
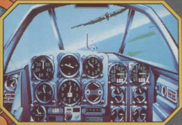

...THEY WERE FAST... THEY WERE DEADLY... THEY WERE OUTNUMBERED! THEY WERE THE...
SECRET WEAPONS OF THE LUFTWAFFE
by LAWRENCE HOLLAND
...A WORLD WAR II AIR COMBAT SIMULATION THAT PITS THE U.S. EIGHTH AIR FORCE AGAINST THE AWESOME AERIAL WEAPONRY OF THE THIRD REICH...
LUCASFILM GAMES

SECRET WEAPONS OF THE LUFTWAFFE™



Screenshot from PC (VGA)

As American forces seized control of the skies over Germany, Nazi scientists unleashed strange and powerful aerial weapons in a last desperate attempt to win the war. Secret Weapons of the Luftwaffe gives you a gripping, highly realistic experience of these extraordinary air battles, from the first daylight bombing raids in 1943, to the final days of The Third Reich.

Available on: PC Compatibility: VGA/MCGA 256-Colour, EGA, Tandy®, (AT) 80286 or faster recommended. Hard disk recommended.

Mouse or Joystick. Supports Adlib™ and Soundblaster™, Sound Cards™ and Roland™. © 1990 LucasArts Entertainment Company. All rights reserved.

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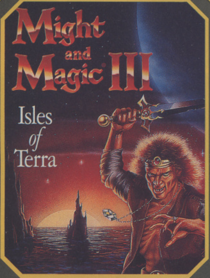
OF A WINNER



MIGHT & MAGIC® III

You've never SEEN or HEARD a game like this before!

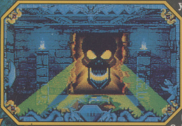
ADVENTURE - A swashbuckling adventure for heroism and wizardry that will keep you riveted for hours and hours.

SOUNDS - Stunning music, sound fx and speech add a "3rd dimension" to play ...ominous voices and screams will seek to unnerve you!

HELPFUL -Automatic "help" is available to show you the way when you're stuck.

NOTE: Former experience with previous Might and Magic's not required.

Available on: Amiga and PC Compatibles. (VGA/MCGA 256 Colour, EGA Supports Adlib™, Soundblaster™ & Roland™). Hard disk required.



Screenshot from PC

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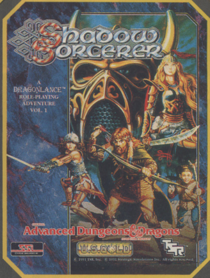

Shadow Sorcerer
A DRAGONLANCE™ ROLE-PLAYING ADVENTURE VOL. 1
Advanced Dungeons & Dragons
SSI
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TSR

SHADOW SORCERER

This new concept in role-playing adventure means that in minutes you will find yourself in the thick of the action, facing many enemies not the least of which is the SHADOW SORCERER himself.

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- Hexagonal grid, wilderness map for outdoor confrontations.
- 3D "animated miniatures" represent your cast of characters in real-time combat action.

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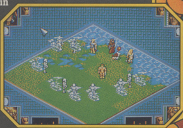

Screenshot from Atari ST

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Screen shots are only intended to be illustrative of the gameplay and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.

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One for AMIGA GAMES
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Boldly Going Where No Game Has Gone Before
NO DISK? SEE YOUR NEWSA
ROBOCOP 3
Steel yourself for Ocean's lawman
DOUBLE DRAGON 3
Storm the streets with the bold Brothers Lee
INSI
• WIN! – E
• APOCALYPS
• BATTLE I

CON

EVERY NOW AND AGAIN some old buffer, who is scared by and doesn't understand new technology, makes a scathing attack on computer games. *Video Kids*, the controversial book by an American academic (see page 12), is like the majority of these unwarranted attacks: it concludes that video games promote 'evil' qualities in children. While it's true that a large number of games feature violence, so do many children's television programmes, books, comics and feature films. What the author, Mr. Provenzo, has failed to realise is that, bar one or two pathological cases, children are perfectly capable of distinguishing between fantasy and reality. Furthermore, fantasy is a necessary and healthy part of growing up – it is just because computers are a new way of living out those harmless fantasies that they have come under attack (in exactly the same way that television did when it was new). Strangely, Mr. Provenzo also chooses to ignore all the positive aspects of computer games – such as their use in schools as imaginative and versatile teaching tools. It's about time that the older generation stopped panicking about computer games and publishing this sort of scare-mongering mumbo jumbo.

Laurence Scotford

7 THE SNEAK PREVIEW DISK

Three is the magic number this month as both *Double Dragon 3* and *Robocop 3* are featured on our exclusive cover disk

12 NEWS

The monster news this month is Ocean's acquisition of *The Addams Family* licence. Meanwhile, Public Domain software becomes porn and virus free and Commodore's CDTV breaks the sub £500 barrier.

24 PROFILES

Profiled this month: Jez San, recovering from the four-year development of *Birds Of Prey*, publicist Simon Harvey in an original lunch with Ciarán Brennan, and programmer Mev Dinc of Vivid Image who popped in with *First Samurai*.

42

IT'S BEEN 25 YEARS since the most popular science fiction series in the world first went on air, and the *Star Trek* phenomenon continues with a sixth film and EA's game both in production. Tune in to our feature for a bit of TV nostalgia...

30 LETTERS

The pages you write – more voicing of opinions, praise and complaint from our beloved readers all respectively analysed, gratefully accepted and fielded by us. Whatever you do, don't miss The Sarge getting all soft and artistic with Calvin and Hobbes!

OUTSIDE VIEW

DECEMBER 1991

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NTENTS

34 WORK IN PROGRESS

Could Strangeways' *Apocalypse* spell the end for other helicopter shoot 'em ups? We've also got a sneak look at *Space Crusade*, the stunning sequel to *HeroQuest* from Gremlin.

42 IT'S A GAME JIM, BUT NOT AS WE KNOW IT...

Laurence Scotford completes his five-day mission to seek out new games at Electronic Arts. These are the voyages of the Starship Enterprise in the original TV Series – our feature reveals the innermost secrets of Trek.

46 ENTERTAINMENT USA

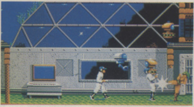
Yo, 'Crazy' Dave Gruisin is cruisin' back with a report on the developers' conference.

48 WIN A SAMURAI!

There are 500 limited edition *First Samurai* T-shirts and numbered posters signed by the Vivid Image team up for grabs in this Image Works compo.

51 IDEAL COMPILATION

A legend in his own lunch time, snooker loopy Archer Maclean gives the digital seal of approval to some of his fave raves.



53 REVIEW

It's big – in fact it's bigger than big – it's the biggest! It can only be *Populous II*. Then there's *Birds Of Prey*, with us after a seemingly interminable four-year wait. All this, and Epic too – what more could you possibly want?

96 BUDGET

There's nothing cheap about Jools Watsham, which is more than can be said about this month's crop of re-releases and budget originals.

100 ARCADES

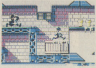
He's a pinball wizard... at least John Cook fancies that he's a bit nifty where plungers and steel balls are concerned. This month he talks us through his favourite 'pins'.

103 DEMOS

Paul Presley takes time out from vectorbobs and scrolling messages to look at the more serious side of PD, and why not?

106 STRATEGY

Lee Paddon relates how British strategy producers like Impressions are beginning to make their mark.



108 TIPS

We've a huge 15 page tips sections this month (well, it is Christmas), and what a selection! Why bother with the inferior tips pages in lesser tomes?

GAMES FEATURED THIS ISSUE

4D SPORTS BOXING **Mindscape (Review)**	**67**
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SHADOW SORCERER **SSI/US Gold (Review)**	**85**
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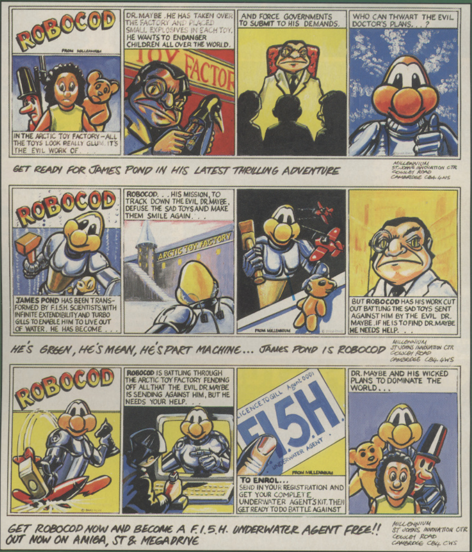
STAR TREK: THE 25TH ANNIVERSARY **Electronic Arts (Feature)**	**42**

MILLENNIUM PRESENTS

JAMES POND 2

CODENAME

RoboCod


ROBOCOD
FROM MILLENNIUM
IN THE ARCTIC TOY FACTORY – ALL THE TOYS LOOK REALLY GLUM. IT'S THE EVIL WORK OF. . .
DR. MAYBE. HE HAS TAKEN OVER THE FACTORY AND PLACED SMALL EXPLOSIVES IN EACH TOY. HE WANTS TO ENDANGER CHILDREN ALL OVER THE WORLD.
TOY FACTOR
AND FORCE GOVERNMENTS TO SUBMIT TO HIS DEMANDS.
WHO CAN THWART THE EVIL DOCTOR'S PLANS. . . ?
GET READY FOR JAMES POND IN HIS LATEST THRILLING ADVENTURE
MILLENNIUM ST. JOHN'S INNOVATION CTR COWLEY ROAD CAMBRIDGE CB4 4WS
ROBOCOD
JAMES POND HAS BEEN TRANSFORMED BY F.I.S.H. SCIENTISTS. WITH INFINITE EXTENDIBILITY AND TURBO GILLS TO ENABLE HIM TO LIVE OUT OF WATER. HE HAS BECOME . . .
ROBOCOD. . . HIS MISSION, TO TRACK DOWN THE EVIL DR. MAYBE, DEFUSE THE SAD TOYS AND MAKE THEM SMILE AGAIN. . .
ARCTIC TOY FACTORY
FROM MILLENNIUM
BUT ROBOCOD HAS HIS WORK CUT OUT BATTLING THE SAD TOYS SENT AGAINST HIM BY THE EVIL DR. MAYBE. IF HE IS TO FIND DR. MAYBE HE NEEDS HELP. . .
HE'S GREEN, HE'S MEAN, HE'S PART MACHINE... JAMES POND IS ROBOCOD
MILLENNIUM ST JOHNS INNOVATION CTR COWLEY ROAD CAMBRIDGE CB4 4WS
ROBOCOD
ROBOCOD IS BATTLING THROUGH THE ARCTIC TOY FACTORY FENDING OFF ALL THAT THE EVIL DR. MAYBE IS SENDING AGAINST HIM, BUT HE NEEDS YOUR HELP. . .
LICENCE TO GILL Agent 0001
F.I.5.H.
UNDERWATER AGENT
FROM MILLENNIUM
TO ENROL... SEND IN YOUR REGISTRATION AND GET YOUR COMPLETE UNDERWATER AGENT'S KIT. THEN GET READY TO DO BATTLE AGAINST
DR. MAYBE AND HIS WICKED PLANS TO DOMINATE THE WORLD. . .
GET ROBOCOD NOW AND BECOME A F.I.5.H. UNDERWATER AGENT FREE!!
OUT NOW ON AMIGA, ST & MEGADRIVE
MILLENNIUM ST JOHNS INNOVATION CTR COWLEY ROAD CAMBRIDGE CB4 CWS

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C+VG 93%

ACE trailblazer 934

CU AMIGA SUPER STAR 93%

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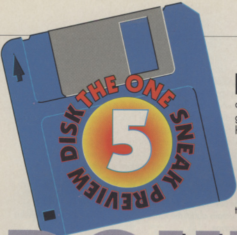
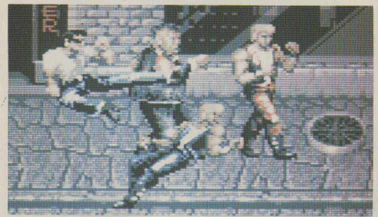
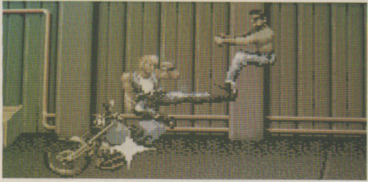

THE ONE DISK 5 SNEAK PREVIEW

BEWARE OF SOOTHSAYERS saying sooth, that's the philosophy that has seen the Lee brothers (Billy and Jimmy, no relation to Hale and Pace) through their many trials and tribulations. Ever since Billy's girlfriend was kidnapped in the original *Double Dragon*, the two have been through fight after fight, conquering foe after foe, through two more games and a possible movie licence.

Double Dragon 3 takes the brothers on a global hunt to find a mystical gem called the Rosetta Stone for an old soothsayer. Unfortunately everybody, as usual, wants to stop them. Our exclusive sneak preview disk gives you the chance to play through the entire first mission (USA).

DOUBLE DRAGON 3





INSTRUCTIONS

Without the fire button depressed: Any move with the joystick will result in your character walking around the screen (took years of ninja training, that one).

With the fire button depressed: No movement on the stick will punch. Pushing up and letting go will jump. Pushing up and holding it will perform a jump kick. Pushing left or right will kick left or right. Pulling down will perform any tricks you may have bought.

DISK THE ONE SNEAK PREVIEW
5

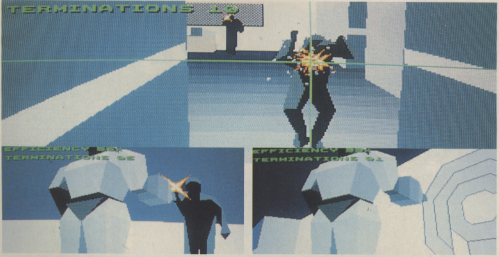
THERE ARE FILM LICENCES and there are film licences – and most of them are about as enjoyable as a slap in the face with a wet fish. *RoboCop 3*, however, is a film licence with a difference... it's good. Taking a completely new perspective of things, Digital Image Design has taken the '3' part of the title literally, creating a polygon-filled environment for the three-dimensional lawman to patrol

Our exclusive sneak preview disk takes you through a complete arcade level, in this case it's the *Die Hard* scenario. Terrorists have taken over the OCP tower and are holding the top executives as hostages. Short of manpower, the police have sent RoboCop in to sort things out, namely by blowing the bad guys away.

For full details about the rather spiffy game, see the review in this very magazine.

N.B. Unfortunately, this demo is NOT playable. It is completely self-running, much like RoboCop himself.

ROBOCOP 3



AND NOW... QUIZ TIME

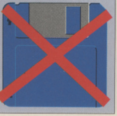
Complete the following sentence by deleting whichever words you think are inappropriate. Get them all correct and you'll reveal a surprise message.

To load your disk/fish simply follow the following instructions/toothpaste. First put your disk/bluebottle into the disk drive/Volkswagen Beetle and turn on your computer.

When the menu/coach trip to Margate appears simply select option 1/2 to load Double Dragon 3/Robocop 3. The game/fluorescent light tubing should load up automatically. Have fun/Party on!

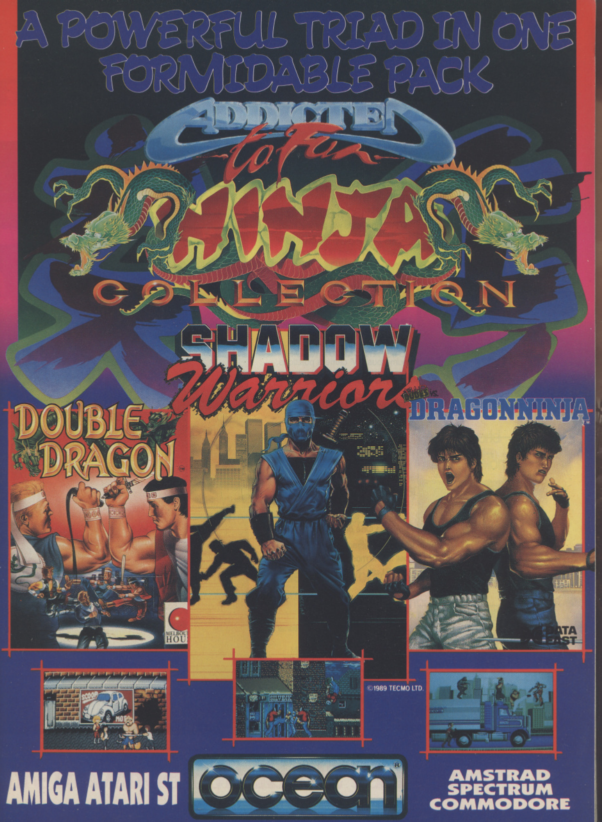
Got all that? Good, now you should be able to work out what to do with all those seaside-loving Bluebottle Fish, flossing in your car. If not, then you've probably got a faulty disk. Tell you what, put it in one of those jiffy bag things (you know, the ones with all the padding that goes pop) and send it to **PC Wise, Unit 3, Merthyr Industrial Estate, Merthyr Tydfil, Mid. Glamorgan, CF48 4DR, Cymru.**

AND NOW... AN IMPORTANT MESSAGE FROM THE MINISTER FOR VIRUSES



Hello. I would like to point out that under the present Conservative government, the computer disks attached to the front of this publication have no known viruses on them. We have checked into this and statistics prove us right.

Be that as it may, *The One* cannot accept any responsibility or liability for damage caused by the use of these disks or the programs they contain. Thank you.


A POWERFUL TRIAD IN ONE FORMIDABLE PACK
ADDICTED to Fun
NINJA COLLECTION
SHADOW Warrior
DOUBLE DRAGON
BAD DUDES VS. DRAGONNINJA
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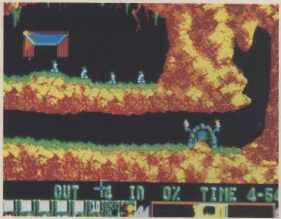
TERMINATOR 2:
JUDGMENT DAY
009891

AND MUCH, MUCH MORE...



COULD PSYGNOSIS' cute and cuddly *Lemmings* actually be sinsiter demons in disguise, designed to destroy games players minds? According to professor Provenzo they just could be.

MARIO ATE MY HAMSTER!

COMPUTER AND VIDEO GAMES promote sexism, violence and racism – at least according to a certain professor Eugene F. Provenzo jnr. they do!

According to the prof's new book, ***Video Kids***, the new generation of home computer games which has swept America (which basically means Nintendo games) promotes a world of:"...violence and mayhem populated by prizefighters, terrorists, SWAT teams, Ninja warriors, robotic cops, bad dudes and adolescent mutant turtles."

He continues: "People do not realise that the computer is not neutral, but in fact channels us and frames our view of the world. There are no conscientious objectors in the world of video games."

In a report published in ***The Guardian*** newspaper, the professor also states that, of the 47 leading games available in the US, only seven did not involve violence of some sort.

The professor also believes that computer games usually cast women as victims and foreigners as villains, thereby promoting the idea of the "Ramboesque autonomous self" (whatever that means!).

If the prof's theories are proved correct, this could be quite worrying for American parents, as one in every three households owns a console or home computer – and a survey found that more children could recognise Mario than Mickey Mouse (which would be bad news for the late Uncle Walt if nothing else).

If you would like to find out more about professor Provenzo's theories, Video Kids is published by the Harvard University Press and sells for £7.95.

We don't agree with the Professor's theories here at ***The One***, believing that computer games can actually promote good elements such as increased hand-to-eye co-ordination and enhanced learning abilities (as well as being jolly good fun of course!). However, we'd like to hear your views on the subject – why not write to us at the usual address (marking your letter 'Video Kids debate') and let us know what you think? There's a prize on offer for the person with the best argument.

OCEAN TO PLAY HAPPY FAMILIES

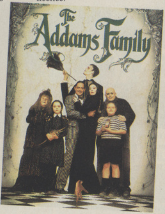
OCEAN IS FRIGHTFULLY HAPPY with its latest licence acquisition – the new film of the cult TV series, *The Addams Family*.

Starring Anjelica Houston as Morticia, Christopher Lloyd as Uncle Fester and Christina Ricci (of ***Mermaids*** fame) as Wednesday, the film opened this week in London to rave reviews.

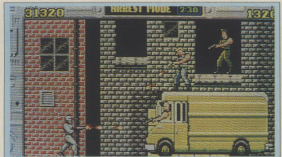
As for the game, Ocean has already finished the Famicom version, while work on its 16-bit stablemates is rushing ahead, to meet a February release date (apparently set to tie in with the movie's video release).

The finished article will feature over 1,000 location screens, and, according to development manager Gary Bracey (see What The Stars Are Playing), will incorporate "very Marioesque" gameplay.

"We've managed to capture the weird and whacky feel of the movie," says Bracey, "but the designers have also managed to incorporate an incredibly playable game in its own right. This game would stand up wonderfully – even without a licence!"



WOULD YOU BUY a computer game from these people?



The Hit Squad's *RoboCop*: all set to clean up the aisles in Toys "R" Us stores everywhere.

HITS "R" US

THOSE OF YOU ITCHING TO GET YOUR HANDS on the latest games in the Hit Squad range can now pop down to your local Toys "R" Us store to pick them up, as Ocean has signed a deal with the giant chain of toy shops to exclusively supply them with computer games.

This deal means that Ocean's budget range, which includes such notables as ***Head Over Heels***, ***Ghostbusters 2*** and ***RoboCop*** will replace Virgin Mastertronic's in 33 shops throughout the UK.

JOOLS WATSHAM'S WHAT THE STARS ARE PLAYING

Jools Watsham whops out his meaty phone book and flicks through the dusty pages, to see what would-be stars he can verbally torture this month.

RAFFAELE CECCO
(Vivid Image)

Although Raff programmed *First Samurai* (reviewed in this issue) for Vivid Image, he isn't an avid games player, boasting a software collection of just one game (Hybris). However, he is a self-confessed arcade addict: "I prefer shoot 'em ups and I've had a few goes on *World Cup '90*," he says in an effort to prove this point, continuing: "Actually, I'd like to have a go at programming a coin-op one day." One notable game which Raff has recently tried is a Virtual Reality racing game at London's Trocadero: "It didn't look virtually real, I was very disappointed," he exclaims. So, with all of these non games playing hours on his hands, does he have a lot of time for getting to grips with the follow-up to First Samurai? Apparently not, as "that's all talk at the moment."

TONY WARRINER
(Revolution Software)

Currently coding *Lure Of The Temptress*, Mr. Warriner has a taste for golden oldies this month. The amazingly weird *Llamatron* from Jeff Minter is one of his favourites, with such classics as *Way Of The Exploding Fist* and *R-Type* also on his list. Apart from playing his own adventure, he's also been "having a look" at the competition: *Kings Quest IV* merited a glimpse, along with *Cruise For A Corpse* and *The Secret Of Monkey Island*. "Cruise For A Corpse is clever, but a bit poor really," he adds.

MARK McCUBBIN
(Electronic Zoo)

Mark has been working mighty hard to finish Under Pressure, his latest robotised shoot 'em up for Electronic Zoo. The only chance he's had to play any game is when the computer is crunching some data, and when that opportunity has arisen, it's *Tetris* that he's reached for. Mark has also been slogging his guts out with another Electronic Zoo title, *Magic Garden*: "It may not have excellent graphics, but if you commit yourself for 20 minutes you'll be hooked," Mark claims. He's managed to collect two keys, and before long he plans to finish it. He doesn't have time to pop down to the local arcade, because he's got so much work to do – all together… ahh!

GARY BRACEY

It comes as no surprise that Ocean's development Svengali devotes most of his stick time to his own company's games, but I thought I saw one glimmer of hope when he revealed that he was busy saving the lives of *Lemmings* – a Psygnosis game Gary? "Yeah, it's great!" He exclaims. "And we're doing the Nintendo version." Aaaaargh!!!! Anyhow, his current list of (Ocean) favourites includes *RoboCop 3* (his "number one favorite"), *Smash TV* ("a close second – I loved the arcade, and this is basically the same"), *Wild Wheels* ("it's so realistic"). But come on Gary – there must be at least one non-Ocean game that you like? "Okay then, I admit it, I've been playing *Jimmy White's Whirlwind Snooker* a lot – but don't you dare print that!"

TOP 10 DECEMBER 1991

1	NE	TERMINATOR 2	Ocean
2	=	JIMMY WHITE'S WHIRLWIND SNOOKER	Virgin
3	NE	MAGIC POCKETS	Renegade
4	NE	FINAL FIGHT	US Gold
5	=	SILENT SERVICE 2	MicroProse
6	NE	UTOPIA	Gremlin
7	▼	CRUISE FOR A CORPSE	Delphine
8	NE	LAST NINJA 3	System 3
9	▼	PGA TOUR GOLF	Electronic Arts
10	▲	FLAMES OF FREEDOM	Rainbird

2 YEARS AGO

1	NE	BATMAN – THE MOVIE	Ocean
2	NE	SWORDS OF TWILIGHT	Electronic Arts
3	▲	SHADOW OF THE BEAST	Psygnosis
4	▼	XENON 2	Image Works
5	NE	THE GAMES: SUMMER EDITION	Epyx/US Gold
6	NE	CONTINENTAL CIRCUS	Virgin
7	NE	LASER SQUAD	Blade
8	▼	F-16 COMBAT PILOT	Digital Integration
9	NE	STRIDER	US Gold
10	RE	THE DUEL: TEST DRIVE II	Accolade

SCRATCH AND WIN! THIS AMAZING VIDEO WATCHMAN

PLUS A WHOLE HOST OF SIMPSONS AND WWF GOODIES, COURTESY OF OCEAN

THAT PIECE OF CARD stuck to the front of this month's issue may look like just another small slice of death for the rain forest, but it could actually be your ticket to many hours of mobile video and TV viewing if you're the lucky first prize winner in the fabulous Ocean/*The One for Amiga Games* prize draw.

All you have to do is gently scratch away the silver stuff marked 'Ocean'. Then, if your scratching efforts do reveal a secret telephone number, simply make that call, listen carefully to the message, and – most importantly – remember to speak slowly and clearly when asked.

And that's it – we take care of the rest! All of our lucky entrants will be entered into a draw, with the winner walking away with the amazing first prize.

But that's not all… to announce the arrival of its grip and grapple ***Wrestlemania*** extravaganza, Ocean is offering 200 copies of the game and 300 fabulous WWF badges as consolation prizes.

Still want more? Well, you got it… fans of Bart and the rest of the Simpson family will be pleased to hear that Ocean is also throwing 200 copies of ***The Simpsons – Bart vs The Space Mutants*** and 300 crazy Simpsons badges into the prize pot – giving you an amazing 1,001 chances to win!

So what are you waiting for? Get scratching, get dialling and very soon you could be the proud owner of a Sony Video Watchman or one of the other amazing prizes in this never to be repeated giveaway!

DON'T HAVE A COW – save the world instead, with *Bart vs The Space Mutants*.

GET STUCK IN to a real 'clash of the Titans' in Ocean's WWF-licensed *Wrestlemania*.

THE RULES IN FULL

1. Calls are charged at 48p per minute at peak hours and 38p per minute at all other times.
2. The average length of your call will be roughly two minutes.
3. If you do not pay the phone bill, please inform the person who does that you're making the call.
4. The editor's decision is final and no correspondence will be entered into.
5. Winners will receive their prize by post within two working weeks of the competition closing date.
6. The competition phone lines will close at midnight on December 17th.
7. A full list of winners' names will be printed in the February edition of *The One for Amiga Games*.

EA PACKS A FIRST

ELECTRONIC ARTS has broken with tradition by announcing its first ever compilation packages: *The Bard's Tale Trilogy* and *Air, Land and Sea*. As you'd expect, the former is made up of Interplay's RPG trilogy, while the latter set consists of *FIA-18 Interceptor*, *Indianapolis 500* and *688 Attack Sub* (all pictured below). Both packages are available now, priced at £34.99.

HARPOON STRIKES AGAIN

STAYING WITH ELECTRONIC ARTS, the Slough-based publisher has also announced the release of Three-Sixty's *Harpoon v1.21*. The difference between this and previous versions of the acclaimed naval conflict simulator is that it supports its *BattleSet* expansion disks. Like the compilations, Harpoon v1.21 is available now, priced at £34.99.

A320

A·I·R·B·U·S

...is on final approach.

IT'LL BE ALL RIGHT ON THE NIGHT

WHERE WOULD WE BE here on *The One* without the occasional hiccup? Okay then, the more-than-occasional hiccup – we think it must be the influence of *The Grauniad* (notorious for its typographical errors) which resides within an ominous looking office block just over the road from EMAP Towers. Anyhow, whatever the reason, there was certainly more than a few in the last issue, so here (by public demand) are a few feeble excuses and apologies and a lame effort to put your minds at rest that it won't happen again.

By the way, if you've been even sharper-eyed than we have, and have found any more glaring errors in last issue (or even, Heaven forbid, in this one), let us know and you'll get an honourable mention in these very pages… although we don't promise to spell your name correctly!

- **Blooper No.1** Those of you who actually bothered to read the contents page will have noticed something a little strange – they were barely related to the contents of the magazine. We say it was the printer's fault, the printer says it was ours – it's up to you who you want to believe!
- **Blooper No.2** If you were really eagle-eyed you might have noticed that the picture of the ***3D Construction Kit*** winner on the cover bore little resemblance to the game you found on the disk. Definitely our fault this time (sorry, erm… it was due to leaves on the track at Bethnal Green, or some equally stupid excuse that we can't think of).
- **Blooper No.3** Hmmm… nice colours on the last three news pages weren't they? This time it was definitely someone else's fault (we hope). As soon as we find the culprit, they'll be made to pay dearly (an hour or two playing Grandslam's ***England*** game should be punishment enough).
- **Blooper No.4** Perhaps we ought to state at this point that "Boost Your Power With…" is certainly not our idea of a good competition headline. The missing word was, of course, actually "AddXtra" (we would have got this right except that the wrong type of rain fell on the day that that page was put together).
- **Blooper No.5** Ice Hockey fans who turned straight to the review of ***Face-Off Ice Hockey*** will have been shocked to find that our comment was in fact "no comment". Sorry about that folks. To make amends we hereby present our own 'cut out and keep' The Word panel for Face Off Ice Hockey.

And that's it (we think). Once again, may we express our most heartfelt apologies and make a solemn pledge that there will be no more mistookes at all in the fuuuter.

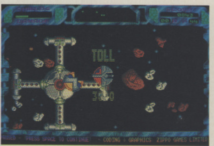
• *The Cleaning Lady*

THE WORD

SWITCHING SPORTS BUT producing a game that's otherwise identical in gameplay either assumes that players of *Manchester United Europe* will be such devotees of the style that they'll go for it however it's implemented, or that it will attract a whole group of new buyers waiting for an ice hockey game. The former seems unlikely – why spend £20 on something you already possess? So Krisalis must accept that this is little more than another ice hockey game competing on the shelves with the likes of *Wayne Gretsky* or Anco's similarly named rival. What *Face-Off Ice Hockey* offers above most of the competition is its management section, but like Manchester United Europe, much of what you can do is aimless button clicking or routine shuffling of options: select an injured player for treatment, put another in for training to strengthen a weakness. There's not much depth to speak of. Taken as an arcade game, the effective design is a plus, but you need to set the options carefully to get a decent match. In particular you should dispense with the referee; although this means that fouls go unpunished, it speeds up the game which can otherwise degenerate into a series of tedious fights and sendings off. Graphically you'd be hard pushed to say that Face Off is anything more than average – small figures, limited detail – while the sound is equally unspectacular. Manchester United Europe succeeds not only because the game design is effective but also because of the popularity of football and the strength of its licence. Face-Off Ice Hockey simply doesn't have the same kind of appeal.

A less than successful attempt to capitalise on the appeal of Manchester United Europe

Brian Nesbitt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ACTION PACKED

DIGITAL INTEGRATION'S BUDGET LABEL, Action 16, has released its first compilation, *Action Pack*, containing 10 budget re-releases. The games featured in the pack are *Targhan, Cosmic Pirate, On Safari, Eliminator, Hostages, Maya, Colorado, Rotor, Fastlane* and *Sherman M4*. Action Pack is available now for £26.99.

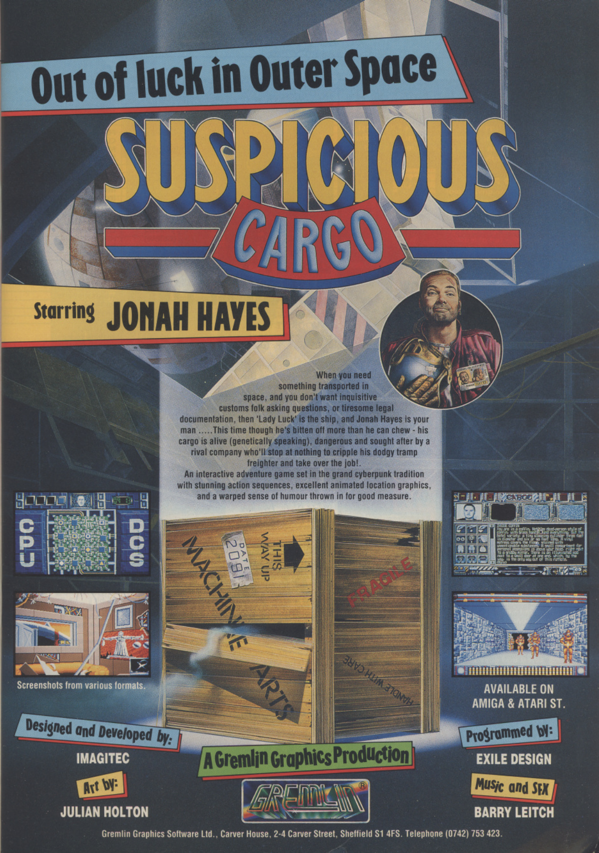
DOMARK DISCOVERS NEW WORLDS

TO MARK THE FIVE HUNDREDTH anniversary of the discovery of America (although that's hardly any cause for celebration, is it?), Domark is to release *Columbus*, the third strategy game by Matthew Stibbe, author of *Imperium* and *'Nam*, and erstwhile Strategy columnist for *The One*.

As you'd expect, the game will be set on the high seas in the golden age of exploration. Players can either take on the role of a Monarch of one of six seafaring nations, or become an ocean-going Admiral, viewing sea battles in 3D from the thick of the action.

Hang on a minute! What's all that got to do with Columbus? Could this be a case of a convenient hook being found to hang an already developed game onto?

Anyhow, we'll all be able to find out the answer late next year, as Domark's Columbus will set sail in an effort to discover your local software store in October 1992.



Out of luck in Outer Space

SUSPICIOUS CARGO

Starring JONAH HAYES

When you need something transported in space, and you don't want inquisitive customs folk asking questions, or tiresome legal documentation, then 'Lady Luck' is the ship, and Jonah Hayes is your man .....This time though he's bitten off more than he can chew - his cargo is alive (genetically speaking), dangerous and sought after by a rival company who'll stop at nothing to cripple his dodgy tramp freighter and take over the job!.

An interactive adventure game set in the grand cyberpunk tradition with stunning action sequences, excellent animated location graphics, and a warped sense of humour thrown in for good measure.

Screenshots from various formats.

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IMAGITEC

Art by:
JULIAN HOLTON

A Gremlin Graphics Production

GREMLIN®

Programmed by:
EXILE DESIGN

Music and SFX
BARRY LEITCH

Gremlin Graphics Software Ltd., Carver House, 2-4 Carver Street, Sheffield S1 4FS. Telephone (0742) 753 423.

RECOMMENDED

Look no further for the best of the best, as the following games are among the finest reviewed in these pages over the last three months.

GRAND PRIX

Get into the driving seat with Geoff Crammond's top-notch simulator. Experience the same thrills and spills as Nigel Mansell – but at least here you're in with a chance of winning!

93%

LEANDER

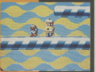
Princess Lucanna has been captured, so you must take Leander platform prancing through 22 levels to the evil Lord Thanatos' domain – where the fight will begin.

93%

ROBOCOD

A deadly combination of half fish, half machine, RoboCod has the gruesome task of defeating Dr. Maybe – a fiend who's turned Santa's toys into baddies in a bizarre attempt to rule the world.

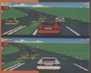
93%



LOTUS TURBO CHALLENGE 2

The highly acclaimed sequel which allows you to drive a sexy Lotus Elan through all weathers! A must for anyone who thrives on excess adrenaline.

91%



MAGIC POCKETS

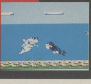
The Bitmaps' first cutesie game – and it's a resounding hit. Guide the Bitmap Kid through level after level of mayhem, avoiding some of the cutest bad guys yet!

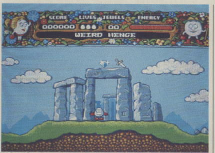
94%

THE BLUES BROTHERS

The boys are back in town, and they're ready to rock. Guide Jake and Elwood through five levels (and one bonus level) of musical mayhem. A riot!

91%





NOW'S YOUR CHANCE to get into *Dizzymania* with *Magicland Dizzy* and Kwik Snax (below).

DIZZY PUSHES A BUNCH OF FIVES

EVERYONE'S FAVOURITE budget software company, Code Masters (the lads who once claimed that they were bigger than the Beatles⸮!⸮), are to combine five games starring the 'popular' Dizzy character into a single £24.99 compilation.

Entitled (fiendishly cleverly) ***The Dizzy Collection***, this double-disk collection features ***Magicland Dizzy***, ***Kwik Snax***, ***Fantasy World Dizzy***, ***Treasure Island Dizzy*** and ***Fast Food***.

Code Masters claims that Dizzy games have so far sold over 500,000 copies over the years (on 8-bit formats only), but still intends to introduce the character to yet more of you with this release, which features two previously unreleased Dizzy adventures (Magicland Dizzy and Kwik Snax).

The Dizzy Collection is poised to overrun the world's software shops now, priced at £24.99.

GREMLIN FOUR ARE RELEASED

DESPITE THE APPEARANCE of the apparently world-beating Dizzy collection (see above), Gremlin has still seen fit to launch its own assault on the Christmas compilation market, *Chart Attack*.

Featuring four titles which have previously been available at full price – ***Lotus Espirit Turbo Challenge*** (below), ***Venus***, Elite's ***Ghouls 'N' Ghosts*** and ***James Pond*** from Millennium – Chart Attack is available now at a price of £29.99.

MICRONET USERS BACK ON-LINE

FOLLOWING THE CLOSURE of Micronet, On-Line has offered the bulletin board's ex-users free membership of its own multi-player games and £5 of free time. On-Line Entertainment runs two play-by-phone games, *Federation II* and *Air Warrior*, a multi-player flight simulator which supports up to 40 players. Any Micronet subscriber wishing to try the service should send On-Line a copy of a Micronet bill from 1991 and they will be registered and credited with £5's worth of free time. The system number is (081) 539 6763 and supports all modem speeds up to 2,400 baud. Send your bill and details to: On-Line, 642a Lea Bridge Road, Leyton, London E10.

COMPUTERS PLAY AT WEMBLEY

THE FIFTH INTERNATIONAL 16-bit Computer Show is to change venues from Novotel, Hammersmith to the Wembley Exhibition Centre. Running from February 14th to 16th, the show will cover business, entertainment and educational uses of the Amiga. Exhibitors will be showing off new hardware and software. More information on (081) 549 3444.

MINDSCAPE

‘Play me I'm a Miracle’

“**I'm the most amazing piano ever.** The first-ever piano that actually teaches you how to play me. ♫ In fact I undertake to make a proficient player of any child or adult who follows my unique system of progressive lessons. Devised and written by professional music educators. ♫ My secret: video games technology to make the whole thing fun, fast and enjoyable. Using my Artificial Intelligence Technology to monitor each lesson to build a series of personalised exercises – just for you. ♫ Not to mention my State of the Art stereophonic sound with over 100 instruments, sounds and effects. And I'm Midi compatible – naturally. ♫ Then there's my unique sensitive professional keyboard with full-sized keys that respond to your touch just like a piano. My musical repertoire of over 50 pieces. ♫ Experience a demonstration of my superb teaching and performing powers at selected stores. **I'm not so much a present – I'm a lifetime's gift.**”

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EAST AND WEST NO LONGER POLES APART FOR EA

ELECTRONIC ARTS' SOFTWARE will soon be on sale in Poland thanks to a publishing agreement with Polish computer sales firm IPS Computer Group. Although the 16-bit market in Poland is still quite small it's growing continually and previously widespread piracy is now being combated. Meanwhile, back on the home front, Bullfrog has signed a new licensing deal with Electronic Arts. Although Bullfrog is now an independent publisher, EA will continue to market and distribute its products for the time being.

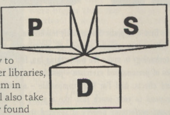
CLEANING UP THE PUBLIC DOMAIN

CONSUMERS' RIGHTS and the public perception of PD distributors have come under the spotlight with the launch of a new Public Domain Standards organisation.

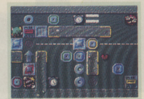
The Public Domain Standards Of Distribution (PSD), which has been officially endorsed by Commodore UK, was set up by three of the leading distributors of Public Domain, Essex Computer Systems, Goldstar Computers (the UK virus research centre) and Déja Vu Library.

Each library admitted to membership of PSD will have to meet these criteria: it must have been trading for a minimum of six months; software must be guaranteed totally virus free; there must be a manned daytime phone for the placement of orders; there must be a helpline available during office hours; it must accept orders placed by cheque or credit card; orders must be fulfilled within 24 hours; it must not offer any pornographic material unsuitable for people under 18 years of age.

Beyond these requirements, PSD won't interfere in the day to day running of its member libraries, although it will assist them in eradicating viruses. It will also take action against any library found not to be upholding the required criteria by suspending its membership.



If any member library stops trading, all unfulfilled orders will be met by PSD, giving consumers some degree of protection. You can identify members of PSD by the sign reproduced here. Any libraries interested in the scheme can obtain further details on 0268 553963 or 0942 895320.



Brainies from Titus - a cross between Lemmings and the Star Trek episode, The Trouble With Tribbles.

TITUS SOFTWARE BRAIN-DRAIN IMMINENT

Titus' first release in the New Year is ***Brainies***, a cute puzzle game in the Lemmings mould.

Brainies are brightly coloured, fluffy, bug-eyed monsters from space with insatiable appetites, a rather aggressive disposition and an unfailingly strong desire to erm... reproduce! They are threatening to overrun the planet and will do so unless you can lead them to special tranquillising sleeper cells. The trouble is that they will only obey certain instructions, and they do so religiously.

Brainies offers 100 levels of frantic arcade action for £25.99 and will be available from January.

HE'S A MODEL AND HE'S LOOKING GOOD

Sean Cooper, programmer turned model! Doesn't he look pretty?

IF YOU SAW THE EDITION of The Clothes Show on Sunday 29th September you may have spotted a certain Sean Cooper among the eight finalists for the BBC Clothes Show Model Of The Year Award 1991. He was none other than Bullfrog's own Sean Cooper, the author of ***Flood,*** currently working on the company's new project, ***Bob***. Who said that programmers were boring people?

BEDTIME STORY

NITE TIME GAMES is the latest publisher and developer to be launched by a freelance programmer.

It promises affordable games that make full use of each machine's abilities including some from a new development team, ***Realms Of Fantasy***. The company hopes to live up to its slogan: "Innovation not imitation is the aim of our games."

The first release, ***Cavitas***, has you pursued by dozens of different types of alien in a huge complex of caverns. The game has six levels, all of which have animated backgrounds.

Future releases include a fantasy adventure war game, a strategic galactic conquest game, a two player overhead arena game and a shoot 'em up.

CDTV BREAKS SUB £500 BARRIER

COMMODORE IS TO REDUCE the price of its CDTV by £100 to £499.99 as part of a huge pre-Christmas promotion.

Commodore claims that the move has been prompted by the firm establishment of the CDTV in the marketplace. It believes that the CDTVhas passed through the 'critical acceptance threshold' which, in non-marketing man talk, means the public now understands what the machine is all about. Commodore has also recently established a CDTV consortium in Japan, which is a vital country for the company to target with the machine.

HMV PLAYS GAMES

HMV, THE UK'S LEADING music and video store is to expand into games hardware and software in a deal with distributor Centresoft.

The scheme is to begin with a three-month trial covering three stores in Oxford Street, London, Friar Street, Reading and Queen's Road, Southend. Most 16-Bit titles will be stocked along with a limited amount of software. If the trial is a success then HMV and Cen tresoft will extend the deal into 1992.

THAT WAS THEN ▶▶ DECEMBER 89

WHILE EVERYONE ELSE in the industry was looking forward to a great Christmas, anyone connected with the long awaited conversion of Taito's ***Rainbow Islands*** was having a particularly bad time. The licence had originally been sold to Telecomsoft, which had commissioned development team Graftgold to produce the computer versions of the coin-op. Graftgold produced a brilliant conversion using its OOPS! development system, and the game was reviewed in ***The One***, scoring a massive 94%. Unfortunately it turned out that, because of the length of time that Telecomsoft had held onto the licence without releasing anything, the rights had reverted to Taito.

This, of course, was not very good news for MicroProse who had recently bought all the Telecomsoft labels, nor for Graftgold who had put a lot of time and effort into the conversion. Eventually the licence was sold again to Ocean who also managed to buy Graftgold's superlative code

We were also wondering in the news pages why Argonaut's supposedly imminent *Hawk* (aka *Birds Of Prey*) had not yet appeared, and that was two years ago! Having said that, we also printed a Work In Progress for System 3's *Myth* which is just being finished as we write.

Domark made a brave move by signing up Atari's high speed vector race game *S.T.U.N. Runner* for conversion. We predicted that "Domark may have done an admirable job on *Hard Drivin'*, but it's going to have its work cut out in bringing this one accurately to 16-bit", and history, as they say, has proved us right!

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F-ANT-ASTIC! IT CAME FROM THE DESERT
EXPLOSIVE!
HOT STUFF
THE UNTOUCHABLES BLOWS US APART!
RIPPING!

On the review front, Ocean's ***F29 Retaliator*** got off to a flying start with a tremendous 95%, a score good enough to put even Hard Drivin', ***It Came From The Desert,*** and ***Switchblade*** in the shade.

Our feature on Artificial Intelligence was, no, not a run down of The One's editorial team, but the first of a two part investigation in which we brought you interesting facts like: "Believe it or not, the world expert on soya bean diseases is a computer program." Who can claim we haven't got our finger on the pulse?

And now.... tara tara... the moment you've all been waiting for. Who won the Best Programmer Ever Contest? Well, after a tough fight it all came down to two men: Andrew Braybrook and Geoff Crammond. In the spirit of the event we chose the most trivial decision making process we could come up with and by virtue of having written lots of games Braybrook walked away with the trophy with a lead of 10 per cent.

• *Laurence Scotford.*

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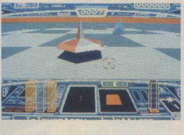
"We kept making Birds Of Prey bigger and more realistic. It just kept on growing. It was commercial suicide, and we're unlikely to do it again."

JEZ SAN

Head of Argonaut

WHEN A 12 AND A HALF year old Jeremy San got his first computer, a Tandy TRS80 model 1, he probably had as little idea as anybody else that he would go on to set the standard for 3D games. Although he spent a year tinkering before he got down to the task of learning to program, it was then that the bug bit. In 1981 he became one of the first people to purchase a BBC Micro, on which he started programming in earnest. Having a Saturday job at Microage Electronics, the first BBC Microshop, probably helped San to develop his budding skills and before too long he and his colleagues began writing books, games and manuals for the BBC Micro and C64.

San's first commercial game, written in 1984, was Skyline Attack on the 64. It was "a Defender clone with nice graphics, a bit like Drop Zone in some ways," San tells me. The game was published by Century Hutchinson, which was engaged in an ill-fated experiment with games publishing, and which also published his book Quantum Theory, one of the first texts on the equally ill-fated Sinclair Q L.



It was when San became involved with Telecomsoft, working on the development system for converting Elite to the C64, that things really started happening for him. The people at Telecom's Rainbird label suggested that he wrote his own game; he began working on a 3D game for the Macintosh, but when the ST and the Amiga appeared he transferred his development to those machines and Starglider was born.

During the development of Starglider, San started to hire people and when the game began shipping and royalties were paid he was able to set up a proper company and hire teams of people for future projects. Up until that time he had been trading as Argonaut, even though he was effectively a one-man company. Since then the company has grown to its present size of 30 people and is about to move into 10,000 square feet of new office space. San gets understandably upset when journalists seem to ignore the fact that Argonaut is no longer a one-man outfit. As he admits, "I don't do so much programming now."

Argonaut likes to innovate, to prove what each machine is capable of. Being the first team to implement 3D on the Game Boy is just one of its achievements. But above all, the company aims to remain profitable, and to diversify. While Argonaut has made its name for 3D games, it is increasingly developing well-received non-3D material, particularly on consoles.

That Argonaut has gained itself a reputation for 3D programming is no surprise considering its track record. "The quality of the programming and algorithms is far more important than the capabilities of the machine," San believes. "Of course, it is easier to create 3D games on an Amiga and PC, and the quality of the graphics is better on faster machines because you can use a greater number of polygons, but you don't have to have good looking graphics to make a good 3D game."

SOFTOGRAPHY:
(16-bit)

- **Starglider**
- **Starglider 2**
- **Afterburner**
- **Days Of Thunder**
- **Birds Of Prey**
- **ATAC**

Birds Of Prey is Argonaut's most publicised 3D venture. Unfortunately, most of the publicity has been generated by its drawn-out four-year history. It's easily been longer in development than any other game to date. "The problem was that we didn't really design it in advance," San admits. "We just thought of doing a flight sim with Starglider technology. We kept making it bigger and more realistic. It just kept on growing. It was commercial suicide, and we're unlikely to do it again."

Despite the problems, San is confident that the end product is incredibly detailed and realistic, and, if nothing else, its protracted development has been a useful lesson. Had they chosen to produce a single plane flight simulator instead, San is convinced that it would have been completed in half the time. As it is, there was a point about a year ago when the team thought seriously about writing off Birds Of Prey, but perhaps because they were so fond of it and because the success of other projects allowed it to be cross-funded, they persisted and Birds Of Prey is finally close to release.

So where can Argonaut go from here? Can it make further advances in 3D. "Yes we can," is San's opinion, "there are still compromises to be made in the quality of the graphics to achieve better speeds. At the end of the day, the machine is the limitation, but that doesn't stop us from making good games, and computers do get faster every year."

• Laurence Scotford

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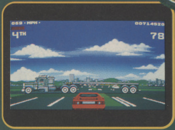

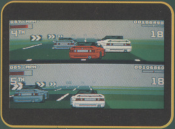

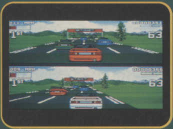

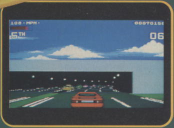

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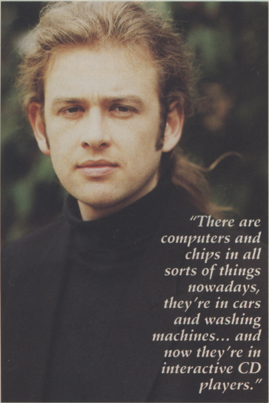

"There are computers and chips in all sorts of things nowadays, they're in cars and washing machines... and now they're in interactive CD players."

SIMON HARVEY

Publicist

"MY JOB IS TO MAKE PEOPLE feel good about owning one of my clients' products." Thus begins Simon Harvey, when asked to explain the role of publicist (or, as some would say, mouthpiece) for the likes of Commodore, Ocean, Tecnoplus and Mindscape's forthcoming piano tutor, the Miracle.

Strange function you might think – and it becomes stranger still when Harvey begins to relate stories of having Darth Vader chased across Wimbledon Common! So how did he find himself in such a position?

"It happened by quite a strange route," Harvey remembers."I'd just failed my O-levels when I landed a job as a reporter with *CTW*, the trade newspaper. That was about seven years ago. I spent just short of four years at that, eventually making it to the deputy editor's chair, before I took a job with a PR company called Headlines. It all started to happen from there and, with a bit of bullshitting, next thing I knew I was in charge of my own company, Barrington Harvey."

Over the last three years, Harvey has represented many of the major software companies, including MicroProse and Domark (it was while working on the latter's *Star Wars* trilogy that the Dark Lord in Wombleville incident occurred), but has recently put this element of his business to one side to concentrate on "bringing the whole idea of computer games to a more mainstream audience."

This has involved, among other things, some contact with Mark Goodier and other Radio 1 DJs. "There are all sorts of people in the public eye who are into games," maintains Harvey. "Apart from Mark Goodier, there's also Bruno Brookes, Danny Baker, Vic Reeves, Jonathan Ross, Captain Sensible and Siouxsie and The Banshees... they're all at it." But not Betty Boo apparently: "I think that that was just a publicity stunt by Rhythm King records and Renegade, but there you go."

According to Harvey, good public relations is "making people think good things about the products before they get onto the shelves, so when they do get into the shops people think 'yeah, I'll have one of those'." How is he going to achieve this with Commodore's CDTV, which is being widely touted as a technological white elephant?

SOFTOGRAPHY

- **F-19 Stealth Fighter**
- **Star Wars Trilogy**
- **Pacmania**
- **SimEarth**
- **X-Out**
- **Spitting Image**

Harvey is optimistic about the machine's fate: "CDTV is not going to be an overnight success. It's going to be a slow education process before it becomes a mainstream product. Make no mistake though, it will be a product that people will be using in their homes in their tens of thousands – and before too long.

"We have an inherent problem with this marketplace," he continues, "in that most people who work in the computer mags and so on have been very precious about the technology – they've only ever seen it as a computer in a black box. But I don't think that that's how the mass market is going to see it: it will be perceived as a machine that sits in the corner of the living room, enabling people to do all kinds of things. It's not there to help them compute or anything like that, it's meant to make their leisure time more rewarding. So what if it's got a computer inside it? There are computers in all sorts of things nowadays, in cars and washing machines and now they're in interactive CD players."

One product which Harvey shouldn't have any public recognition problems with is the Miracle – according to his own figures: "some 68,000,000 people in the UK will have heard of it between now and Christmas. We have spots on *The Generation Game*, *How*, *Blind Date* and loads more." The fact that the last census put the entire population of Britain at only 55,821,000 doesn't seem to detract from Harvey's enthusiasm.

So when it comes to games, what exactly tickles Harvey's stick? "I like most flight sims and I'm really looking forward to getting my hands on MicroProse's *Grand Prix* game, but for pure addiction, you can't beat *Tetris* on the Game Boy – there's nothing to learn and there's nothing to plug in, and best of all you can do it in bed!"

Ciarán Brennan

THE SOFTWARE TOOLWORKS
MIRACLE

- The Miracle's release is imminent.

Look out - he's back!

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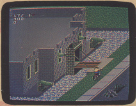

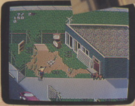

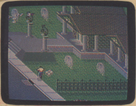

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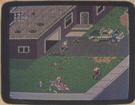

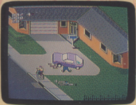

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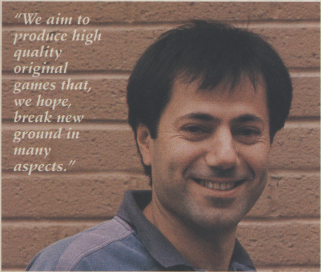


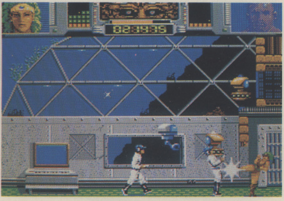
"We aim to produce high quality original games that, we hope, break new ground in many aspects."

MEV DINC

Project Manager for Vivid Image

MEV DINC AND THE REST OF THE TEAM at Vivid Image have come to be some of the most respected developers in the industry, although they've only released three games. Yet Mev started his career, as did many of today's top talents, back in 1985 as a freelance programmer writing Spectrum and Amstrad games. His work ranged from the pretty good *Enduro Racer* to the pretty awful *Knightmare* and was published first by Firebird and later by Electric Dreams and Activision. It was while he was working on *Last Ninja 2* for System 3, then an affiliate label of Activision, that he met John Twiddy, who was programming the C64 version, and the two of them decided to set up Vivid Image.

Their main intention is, as Mev explains, "to produce high quality original games that, we hope, break new ground in many aspects." Their latest opus, *First Samurai* is a prime example. "We've come up with new twists in the sound effects department, and the game play is very ambitious. We try to implement as many different styles as possible in one game. We want a game to play like a beat 'em up and an adventure game for instance. That's why it takes 18 months to complete them."



Hammerfist – Vivid Image's two character extravaganza.

The trouble with committing itself to a long development time is that each game has to perform well if Vivid Image is to survive. So, understandably, Mev wasn't particularly happy when he and the team put a lot of time and effort into the Konix console version of *Hammerfist* only to see all that hard work come to nothing. But this experience hasn't put them off new machines for good. "Konix was a special case," Mev explains, "It had a lot of potential. There wasn't anything wrong with the hardware, but it was let down by bad management and poor support from the software industry." Mev does admit, however, that "we had an opportunity to develop for the Panther and shied away from the idea. Atari hasn't got a proven record on new consoles."

To date Vivid Image hasn't produced a single follow-up, but that seems set to change with First Samurai. "We've still got lots of nice ideas that we want to implement," Mev tells us. "We'll make sure that the basic concept will remain the same, but the sequel will stand up as a complete game in its own right."

SOFTOGRAPHY
(16-bit)
- ***Hammerfist***
- ***The Time Machine***
- ***First Samurai***

Meanwhile the team is working on a Grand Prix management and racing simulation, and once again they are planning to spend a long time at it and hoping to break some new ground in the process. "We'll mainly be looking at game play," Mev confides. "There have been plenty of Grand Prix games, but we're trying to make ours a real simulation."

The game may be the first to appear on a new label that the company is hoping to set up under the Mirrorsoft umbrella in the near future. This will mean that Vivid Image can become involved in the publishing as well as the development of new titles. It could also mean that the team expands into other areas: "We will probably do film tie-ins if they are strong and require an original game design."

When Mev gets time off from his busy schedule he normally likes to play arcade games with a lot of humour, and he especially enjoyed the *Turtles* coin-op. "I don't play as much as I should," he admits. "I always try to look around to see what people are doing, not so much for inspiration, but to make sure we are up with everyone else. I believe that the industry needs high quality original games, not just film tie-ins and coin-op conversions. Developers like Bullfrog, the Bitmap Brothers, and Vivid Image have almost become licences in themselves. The following that they have attracted has proved that people do appreciate good quality original games."

As far as the future is concerned, Vivid Image won't be producing more than its current three games a year. "We don't want to overstretch our resources and then compromise on quality. Once you've set a standard, consumers like to see the standard kept." I couldn't agree more.

Laurence Scotford

● *First Samurai* is reviewed later in this issue

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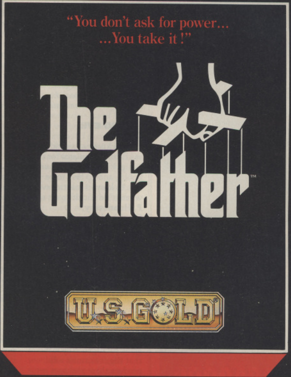
Screen shots from Amiga version.



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The days are getting colder and the nights are drawing in, which seems to be sending more and more of you scurrying to your keyboards to write to us about your most heartfelt feelings – and that makes us very happy indeed! Happy, but not satisfied, we still want more – so we're upping the prize for the Star Letter from a fabulous The One T-shirt to a fabulous The One T-shirt plus the game of your choice! Corking, eh? So, if you've always been on the brink of writing, but needed that little more incentive, you've just run out of excuses...

PRIZE LETTER

SCREECH BLOWS THE WHISTLE

Dear The One,
Regarding the letter from Kevin MacIver [Issue 38] about his constant sacking in *Player Manager*, the solution is simple... don't cheat. Some versions of the game contain an anti-cheat factor, where managers who abuse the 'save game' facility pay the price in their managerial rating – after all, anyone can top the league by saving the game every time a match is won. The more often you save the game, the worse it's going to get: save the game only once or twice a season and you'll have no problems.

While I'm at it, with regards to Geoff Duggan's letter about corners and offside [also Issue 38] – he claims that players all wait at the near post on corners and defenders are useless at playing the offside trap. Well Geoff, there are two easy solutions: either design yourself some tactics that do the job in Player Manager, or buy the *Winning Tactics* disk, where I have designed new offside tactics and so on.

As for implementing a back heel by reversing the joystick, when you haven't got the ball... if the player hasn't got the ball then what does he back heel? Curious! Anyway, keep 'em coming lads.

Steve Screech,
Anco Software,
Essex

Every month something like half of our mailbag is taken up with letters about Kick Off, but it's a rare treat indeed when we get one from one of the game's inventors, so Mr. Screech is this month's recipient of the T-shirt. Although some of you might feel that this anti-cheat factor is a bit much, it's the only way that you're going to get any better at the game – after all, George Graham can't go back to a saved position when Arsenal are beaten by Coventry, West Ham or Benfica, can he?

MISSING MANAGEMENT

Dear The One,
After many years of owning a Spectrum, I decided to buy the best home computer on the market, the Amiga of course! After only a couple of hours play I was amazed – the best graphics, the best sound, the best of everything I'd seen before on a home computer. But there is one thing that the Amiga can't touch the Spectrum on, football simulators.
So please, my favourite magazine, tell me, are there any half-decent footie sim's for the Amiga around? I'm getting pretty bored of running my local Saturday side.

Matthew Joinson,
Hereford

We assume that you mean football management simulators, as only a real fool would think that there was anything on the Speccy to touch Kick Off 2 in terms of action. Have you tried Anco's Player Manager or Audiogenic's Super League Manager? Either of these might have the kind of strategy to get you off the sidelines on a cold and wet Saturday and back to the warmth and comfort of your computer.

GOLDEN OLDIE DEMOS

Dear The One,
Lately your cover disks have been brill, but please, please, please, please, please, please, please, please, please [after many pleases, Henrik gets to the point], could you put a demo of either *Speedball* or *Speedball 2* on a future disk?

Henrik C.R. Allen,
E.Sussex

Sorry Mr. Allen, but you appear to have missed the point. The reason we call our cover disks 'Sneak Preview' is that they are supposed to give you a glimpse of games that will become available soon after you buy the magazine (after all, if a picture paints a thousand words, then a playable demo must count for millions!). If you want to try out either Speedball game, why not pop into your local shop and ask for a demonstration?

SEA NO EVIL

Dear Sir,
Do you know of a good deep sea fishing simulator for the Amiga? This is my favourite hobby, and I'd love to be able to keep in practice even when it's difficult to set sail.

P. Hennessey,
Southend,
Essex

Is there anyone out there who can help this landlocked sailor? You know where we are!

COMPILATION CONUNDRUM

Dear The One,
Why is it that the greatest Amiga Games mag in the world continues to ignore one of my favourite types of game package? Why is it that the companies who produce these packages get ignored in your pages, despite the fact that they give us gamers better value than any other so-called 'full price' games? What am I talking about? Compilations of course!

You need an example? You got it! I've just purchased the brilliant *Virtual Reality Volume One* pack (which features *Midwinter*, *Stunt Car Racer* and *Carrier Command* among others), which, for less than £30, has kept me occupied for the best part of three weeks already – and I still haven't even loaded two of the disks!

Come on you chaps at *The One for Amiga Games*, stop keeping the world of compilations to yourselves. I'm sure that there are many other readers like me who look out for these multi-game packages and would like nothing better than to see a regular article about what's happening on the scene in our favourite magazine.

George O'Connor,
Reigate,
Surrey

A secret? Come on George, our news pages are always full of what's appearing in the latest compilations. As for a regular column? We've never done this in the past, mostly because most compilations consist of games that we've already reviewed, but if you think it would be of help we might consider it... what do the rest of you think?

ALARMING TALE

Dear The One,
I thought that many of your other readers would be interested to know about one of the more unusual uses that my family puts our Amiga to. My dad is something of a coding whizz, and has written a program which turns the Amiga into a house alarm at night.

The only trouble is that if it goes off, it's set to play the *Xenon 2* music through our stereo, which can be a little annoying (especially as my dad hasn't quite got the system right yet, and it goes off about three times a week!).

Anyhow, I'm off to get some sleep now.

Terry Jarvis,
Ruthin,
North Wales

Erm... thanks Terry. Do any other readers have an amusing 'my dad does funny things with my Amiga' story? There's a prize on offer for the best we receive (probably).

GOING FOR THE GAME BOY

Dear The One,

Okay, so I enjoy playing with my computer, but I'm also wondering about buying a Game Boy. So, here are a few questions...

1. Does the Game Boy have good graphics?
2. What's the cheapest one I can buy?
3. Are there many games available for it?

And while I'm at it, here are a few software questions that I'd like answered...

1. When is *Graham Gooch's World Class Cricket* coming out?
2. How much will it cost?

James Barrett,
Milton Keynes,
Bucks

Game Boy questions first... Yes, the Game Boy does have 'good' graphics (whatever that means), even though they are exclusively black and white. There is no cheapest version – the Game Boy costs £69 and that's it (even shopping around is unlikely to yield a better deal). Yes, there's a huge range of Game Boy games available (including, would you believe, a version of Kick Off!). As for your out-of-season cricket enquiries... Audiogenic informs us that the greatest living batsman will be appearing in all of his pixellated glory "some time before Christmas" at a cost of £29.99.

FOOTBALL CRAZY

Dear The One,

Whatever happened to the *Kick Off 2* championship that the winners of the Goal-den Goal competition were meant to enter?

I wasn't one of the winners (even though my goal was far better than any of the ones that you chose), but I was looking forward to seeing some coverage of the event in the magazine.

Any chance of it appearing in the near future?

Jeremy Mawby,
Ascot,
Berkshire

Yes Mr. Mawby, we remember your goals, a couple of flukey attempts that even Arsenal would have been embarrassed to claim, so don't complain to us if you weren't chosen. On the subject of the Kick Off 2 championship, we're only waiting to hear from one more winner (come in Dien Tran), so watch out for a full report of the contest in a forthcoming issue.

SIZE IS EVERYTHING

Dear The One,

Your magazine is all very well and all that, but I've got a couple of points to make. Firstly, why is your mag so small? You don't seem to have nearly as many pages as some of your rivals. Surely if you were bigger, you could fit more in?

Secondly (but this is only a small one), why don't you print a proper picture of Brian Nesbitt? Come to that, I remember reading in a copy of *New Computer Express* that Brian wasn't real. What's going on?

Eric Roberts,
Little Hadham,
Hertfordshire

Hmm, firstly, we do have (more or less) the same amount of pages as our rivals, it's just that we're not perfect-bound like they are, so we appear smaller. As for Brian, well I guess our secret is out, Brian is in fact a three-headed Neptunian chappy that arrived on this planet three years ago, looking for a job. Seriously, who do you think is answering these letters? I don't exist, dearie me. Why believe what you read in a dead magazine anyhow?

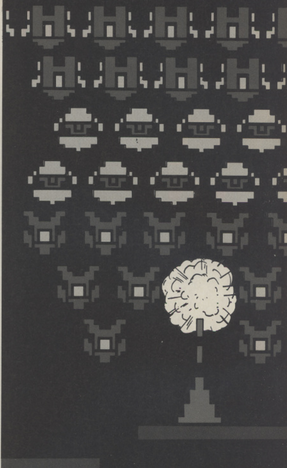
SOMETHING TO GET YOUR TEETH INTO

Dear The One,

I've had a great idea for a game – an action/adventure based on the exploits of Dracula.

I know that there have been numerous vampire style games in the past, but mine would be different – it would be a sort of flight simulator, where instead of flying a plane you would be a vampire bat, flying into the heroine's bedroom to deliver the deadly blow to the neck!

What do you think of that then? I think it's a great idea, but I've no idea where to bring it to have it published. Should I take just the idea to a publisher or would I ☞



IN 1979 THIS WAS THE PHENOMENEN THAT SHOOK THE WORLD...

SPACE INVADERS

PROBABLY THE MOST FAMOUS COMPUTER GAME OF ALL TIME...

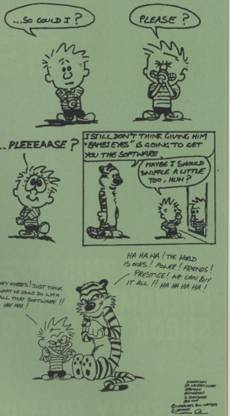
BUT, THAT WAS THEN...

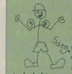
SERGEANT SOFTWARE

Our uncaring do-badder has turned deaf to many a plea, but what about this one?

CRINGING CARTOON CAPERS

If the Sarge remains hard-hearted towards a written plea, then maybe something a little more artistic will work – at least that's what R. Harrison of Rotherham thinks…


…SO COULD I ?
PLEASE ?
..PLEEEAASE ?
I STILL DON'T THINK GIVING HIM "BAMBI EYES" IS GOING TO GET YOU THE SOFTWARE
MAYBE I SHOULD SNIFFLE A LITTLE TOO, HUH ?
HA HA HA ! THE WORLD IS OURS ! POWER ! FRIENDS ! PRESTIGE ! WE CAN BUY IT ALL !! HA HA HA HA !
HEY HOBBES ! JUST THINK WHAT WE COULD DO WITH ALL THAT SOFTWARE !! HEE HEE !



What can I say? Only a true monster could remain cold to the charms of Calvin and Hobbes – so there's £100 worth of software on its way to you as fast as young Nesbitt can carry it Mr. (or miss!) Harrison. In fact, your efforts have awakened my own artistic leanings, resulting in the self portrait which I've included just to show you how it should be done. It just remains to say that all characters in the above cartoons remain © Bill Waterson (and before the rest of you start scribbling your own efforts, remember that the Sarge hates a copycat!).

need to have it all written out on paper or even a playable demo on disk?

While I'm at it, which in your opinion is the best publisher to bring it to?

Gerard Philips,
Olney,
Northants

What a chump you are Gerard! The first thing you should do when you have an idea is keep it to yourself – now that you've had it published, anyone can come along and do it for themselves without even bothering to consult you (although here at The One, we think that your idea might be a little bit… ahem, ahead of its time, so maybe they won't be queueing up to rip you off).

ADDICTION SCARE

Dear Sir,

Is it true that computer games can become addictive? One of my friends told me that his parents won't let him have a computer because he will become 'hooked' on playing games and will drop out of school.

Has there been any research into this subject, and if so, what were the results?

M.T. Younger,
Enfield,
Middlesex

No, there hasn't been any definitive research into whether computer games are actually physically addictive in the same way that certain drugs are, but then again, there are people who become addicted to gambling or knitting, so it's possible that computer games could affect certain people in this way. If someone you know was to become 'addicted', one thing that you could do is make them play Thunderjaws for an hour or two – that would be sure to sort them out.

CHARTING OUR PROGRESS

Dear The One,

Why don't you have readers' charts along with the Gallup charts that you print in the news pages?

These could be anything that the reader wanted them to be: top ten games, top ten flight simulators, worst ten games – the list is almost endless.

You could even offer a prize to the one that you printed each month – come on, give it a try.

Stuart Jolly,
Bath,
Avon

Well, we can't print them unless you send them in (and believe it or not, the oddly-named Mr. Jolly didn't even bother to include a chart of his own with his letter). And, as if you need any encouragement, there's a software prize on offer to the best one we receive each month.

GOONER GRUMBLES

Dear The One,

I've noticed from some of the things you've written recently (including references to the 'glorious' Gary Lineker and the like) that there seem to be a lot of Tottenham fans writing for your magazine.

This kind of biased coverage isn't fair to most of your readers who may actually support another team. How about, in the interest of balanced publishing, you write something nice about my favourite team, Arsenal?

Tony Jones,
Islington,
London

Okay Tony, as soon as we can think of something nice to say about Arsenal we will. But until then, here's a picture of Gordon Durie…

EARLY REVIEW BLUES

Dear Sir,
Why does *The One* continually review games months before they actually appear in the shops?

Your magazine is by no means the most guilty of this, but even so, it can be very frustrating for us poor readers who rush down to the shops having read a great review, only to find that the game isn't available – and won't be for weeks!

Surely you would be better off waiting until a game is definitely in the shops before writing your review.

Simon Thorpe,
Dudley,
West Midlands

But surely by then it would be too late, as you'd have already bought the game and our review would be irrelevant? We know that the current system isn't perfect, but because the magazine is written weeks before it actually appears on the newsagent's shelf we have to try to get our reviews in advance of the game's release. We usually get our hands on a game just before it goes for duplication, but there can be any number of delays that happen, even at this late stage, which means that the game isn't available until after our published date. Whenever this happens, we'll try to keep you informed.

REPORTS OF OUR DEATH...

Lately, all I've been reading in the computer press is that games are going to be better and better on PCs and consoles and that 16-bit computers are going to be a thing of the past. Is this true?

I really hope not, as there have been some great games released over the past three years (from when I upgraded from my old C64), including *Populous, Powermonger, Midwinter, Rick Dangerous* and so on.

It would be a real shame if games of this quality were to die out.

A. Parker,
Penzance,
Cornwall

There's been a lot of talk recently about the coming console and PC revolution, but it would be very premature to start putting your computer into mothballs at this stage. No matter how good consoles are, they will never be any good for playing more complex games, such as Midwinter, or for running multi-key flight simulators – and as yet there aren't enough active PC games players in Europe to make it worth a publisher's while to put all of his eggs in that basket either. Whatever happens, you have a couple of years left in your old machine yet.

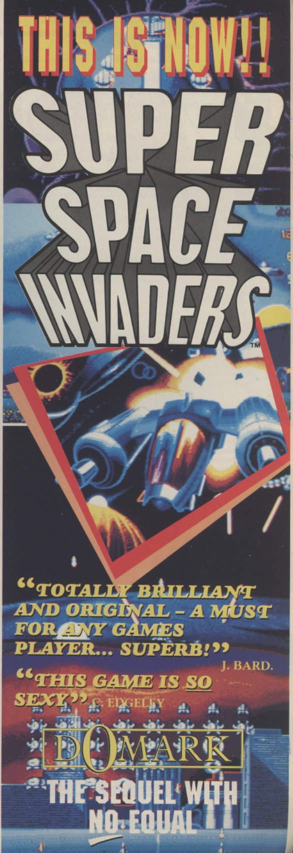
ITCHING TO FLY

Dear The One,
Flight simulators are my favourite type of game, but there haven't really been a great many released lately. I would like to know if this situation is likely to continue, as I'm itching to get behind the controls of another new aircraft.

B. Hooper,
Great Yarmouth,
Norfolk

What do you mean "there haven't been a great many released recently" – what about Mig-29 Super Fulcrum? We only reviewed that one a couple of months back. Anyhow, other treats in store for you include a B-16 simulation from MicroProse and a Tornado effort from Digital Integration. More as we get it.

Why not vent your spleen to us here at The One, EMAP Images, 30-32 Farringdon Lane, London EC1R 3AU (Sergeant Software letters should be clearly marked as such). The Letter Of The Month will now earn its author a T-shirt and a game of his or her choice, so don't forget to let us know which one you want. All correspondence should be confined to one side of the paper and, where possible, to a single sheet. The editor reserves the right to edit any letters as he sees fit. Please do not include an S.A.E. as, due to the volume of mail received, we are unable to make individual replies.


THIS IS NOW!!
SUPER SPACE INVADERS
TM
"TOTALLY BRILLIANT AND ORIGINAL – A MUST FOR ANY GAMES PLAYER... SUPERB!"
J. BARD.
"THIS GAME IS SO SEXY" C. EDGELEY
DOMARK
THE SEQUEL WITH NO EQUAL

Until recently, Kati Hamza's experience of rotary blades was limited to a Flymo, so we sent her on a chopping expedition.

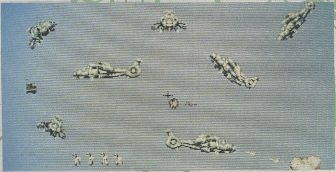
APOCAL

THE STORY BEHIND *Apocalypse* is a simple one. "We were just going through some old C64 games when we came across *Choplifter*," explains Jason Perkins, industry veteran and co-founder of Strangeways Software, "There's nothing to it really – all you do is set down and rescue these little guys in your helicopter – but we were playing it for ages, literally for days and days. So then we thought, if we can really bring this game into the 90s, add loads of different scenarios and make it 16-bit, it would be great."

Early demos were impressive enough to clinch a publishing deal with Mirrorsoft, although there was one proviso. After some discussion the original game title, *Rebel*, was scrapped and replaced by the current monicker. "Among our major influences were the game *Fort Apocalypse* and the movie *Apocalypse Now*," chips in graphic artist Dokk (until recently embroiled in producing most of the graphics for Vivid Image's *First Samurai*).

The story may smack heavily of Vietnam – failed Western intervention in a civil war, humiliation at the hands of a small but powerful guerrilla force and a mad rush to evacuate all friendly troops before a final carpet-bombing campaign and total withdrawal – but the action is concentrated on a totally fictional island, Majipoor. "We didn't want to get too political, so we went for somewhere that doesn't exist," explains Perkins. Even the 'good guys' aren't supposed to come from any particular nation, although a few US flags have managed to sneak into the graphics files.

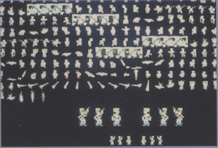
Strangeways is determined that this isn't going to be just another standard helicopter shoot 'em up. There are six main levels and although the basic objective (fly in, rescue hostages, fly out) remains constant, a lot of effort has gone into creating plenty of variety. So far only a few of the backgrounds have been implemented, but in the final version jungle sections will be interspersed with city, shipboard and



APOCALYPSE FEATURES NEARLY 2,000 frames of sprite animation, all made possible by Perkins' programming aids, GRABX and ANIMX. GRABX compacts sprites created in DPaint into individual sprite cells after which they're loaded into ANIMX for sprite editing. Using ANIMX, Dokk builds up animation routines from individual frames chosen from a gigantic list. Interface problems, such as rotor blades coming through the body of a helicopter, are minimised because Dokk can position an animation's point of origin exactly and define overlay frames where necessary.

LITTLE MEN

THESE ARE THE LITTLE GUYS that *Apocalypse* is all about: ordinary hard-working grunts, caught up in a deadly situation in a sweaty, sticky jungle far from home. They're cute because they're small and because they need to be: saccharine appeal is essential if you're going to get any fun out of a game of this type. Perkins explains: "The original *Choplifter* is a very cynical game, but you still feel for the guys who get shot. When the tanks arrive and start attacking them, you think, 'Right, I'm going for it.'" Dokk agrees: "We definitely want to create some sort of empathy with the characters." To this end they've introduced a whole host of factors designed to get you feeling sorry for the little guys: a percentage rating at the end of each level indicates how many of these lemming-like creatures you have managed to save and is supposed to operate as an incentive to get you rescuing more next time. At one point the team even entertained a plan to feature a description of the families that the dead soldiers had left behind, but this was abandoned in the interests of good taste.



Both enemy and friendly soldiers will sport a degree of artificial intelligence designed to get them reacting realistically to any danger. "At the moment they're just doing a lot of running back and forth, but when it's finished you should be able to hover over the ground watching the action – hostages rushing around and jumping for the helicopter and enemies marching up and shooting at the goodies." When someone gets shot, friends run over to administer first aid and wave for help, or if you're forced to take off suddenly in the middle of a rescue, a hostage may cling to your helicopter ski and climb in. Other ideas currently under discussion include winching up exceptionally acrobatic hostages and possibly even picking up enemies by mistake. "It's got to the stage where we have to decide how much can really go in – and the rest we'll save for *Apocalypse 2*!"

YPSE

PROJECT: Apocalypse

PUBLISHER: Mirrorsoft

AUTHOR: Strangeways:
Jason Perkins (Coding) Dokk (Graphics)
Karl Muller (Presentation sequences)
Richard Joseph (Sound)

INITIATED: September 1990

RELEASE: March 1992

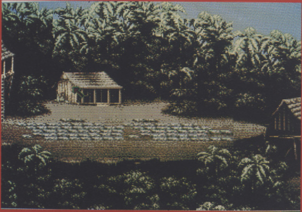
temple stages, designed to offer a wide selection of different combat situations.

Each environment offers a fresh challenge. "In the early levels we've put all the huts together and made it fairly easy to find the hostages, but later on you'll have to go looking for them." So, whereas the second level forces you to cope with floods of hostages, in Beach City the action is more mission-based. "You actually come down, drop troops, watch them go into buildings and wait for the prisoners to come out." explains Dokk. "In comparison, the final level inside the temple is more shoot 'em up than rescue mission. They really are all different."

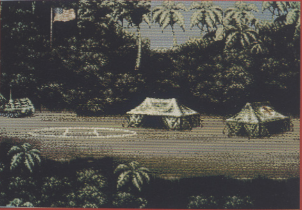
The key to this variety is attention to detail. Perkins and Dokk have thought hard about ways to make the action more interesting: they've even made special provision for wounded hostages. A wounded soldier plus stretcher crew needs to be dropped off specially at a separate first aid camp, which may not always be in the vicinity of the normal rescue base. Perkins and co have even thought through the practical logistics: "Whereas under normal circumstances you could probably get four or five guys in the helicopter you can only fit in one stretcher crew at a time."

Perkins spent the first three months of the programming schedule coming up with his suite of map-creating and sprite handling utilities (he's now on v11.0) – time he considers extremely well-spent: "When I've worked on these sorts of projects before, the graphics guy usually knows exactly what he wants to do but it's really difficult interfacing between him and the programmer. This time we've spent an awful lot of time doing editors so Dokk can have everything exactly the way he wants it."

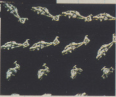
At this stage there's still a fair chunk of work to be done, especially on the opponents, the implementation of the level designs and getting the gameplay exactly right, but Perkins, for whom this is game 30 (previous projects include the C64 classics *Monty On The Run* and *Thing On A Spring*) is quietly confident. Strangeways was formed just over a year ago but its debut game, he feels, is going to put the company on the map. "People have been very enthusiastic. I think it's going to do really well."



RED, THE BACKGROUND EDITOR, *enables Dokk to build up and alter the landscape maps in a fraction of the time it would take to create them from scratch. It displays the main level map (in this case a jungle from Stage One) in four separate modes: the map itself, a damage map showing blocks which animate under direct fire, plus foreground and background layers of parallax. Blocks, loaded in from DPaint, can be swapped around and altered by choosing graphics from the selection at the base of the display. The big advantages of building up the world in a series of 32x16 blocks like this is that any section of the background can be animated at will. As a result Apocalypse features a plethora of moving waterfalls, jungle explosions and fluttering flags.*



STRANGEWAYS IS SO KEEN *to give Apocalypse a cinematic feel that the team is devoting a whole disk to intro and outro sequences. The atmosphere is suitably dark, brooding and violent and as well as a stunning soundtrack by the renowned Richard Joseph, it should feature full animation when it's finally complete.*



THE HELICOPTER AT THE HEART *of the Apocalypse mission was originally going to be based on the Apache's world-famous design but after seeing an article in Flight International, Strangeways has opted for a more modern version. The model for these animation frames is the Boeing/Sikorsky First Team design for the US Apache's successor which comes into service in 1996. It will probably be called the AH-66 Comanche and if you're wondering what that unusual round shape near the rear is all about, it's a fantail anti-torque device.*

PROJECT: Apocalypse

PUBLISHER: Mirrorsoft

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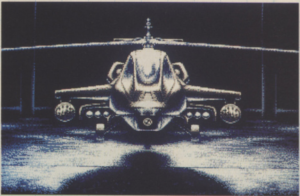
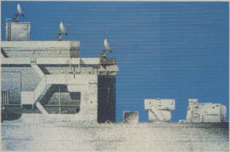
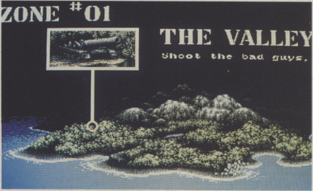


***ANOTHER OF THE PICTURES** from the provisional intro sequence shows the potential Comanche in all its glory. Dokk has very clear ideas about the final effect. "When I first went to Mirrorsoft they wanted something more like Silkworm – sprites with lines around them. That's not what I was after – I like stuff that's pseudo-realistic. It's definitely got to have an arcade feel – something big and physical that's exciting to look at."*

***LEVEL THREE,** a gigantic military cruiser, eight or nine screens long and three screens high, is witness to Strangeways' preoccupation with variety. "It's moored at the end of this river and coming from the first two jungle levels it's going to be a really dramatic change," enthuses Dokk.*



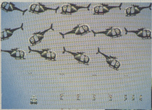


ZONE #01

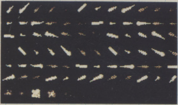
THE VALLEY

Shoot the bad guys,

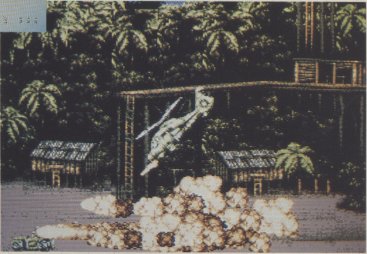
***LOOKS PEACEFUL,** doesn't it? Don't be deceived: this is Majipoor, hotbed of political intrigue, guerrilla tactics and bloody civil war. If you're wondering how you'll be able to cope, don't despair – at the start of each level, the screen flashes up one or two titbits of useful advice.*



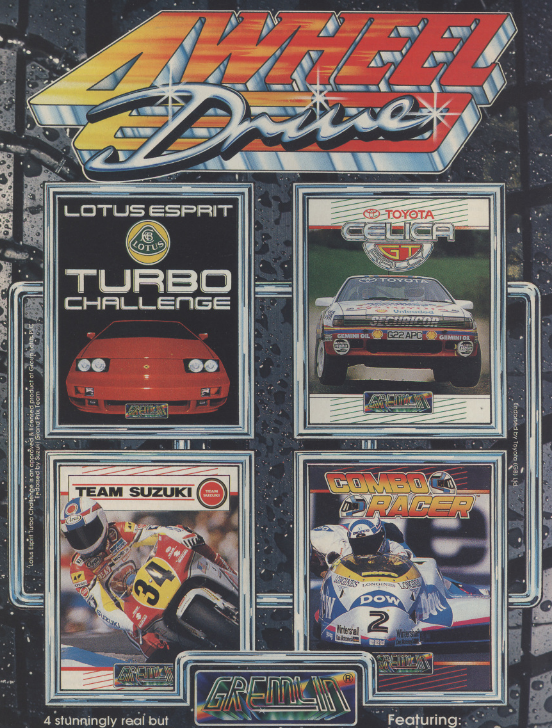
***ENEMIES COME** in all shapes and sizes: among them are little green men, guns, jeeps, defensive emplacements and helicopters (minus the distinctive fantail anti-torque device). Choppers have their own gunners who fire on you as well as the hostages and the guys on the ground, equipped with machine guns, grenades and stinger missiles, are pretty good shots too. And as if all this isn't enough for a lone pilot to contend with, there's one mega-weapon (for example, a giant Howitzer gun) to deal with on every level.*



***THE BACKGROUND EDITOR** makes it possible to create blast frames in almost any part of the screen. The team finds the explosions already implemented a bit over-enthusiastic – they're so huge that no hostage would be able to survive long enough to get rescued.*



Once sprites, backdrops, artificial intelligence and chopper are all implemented this is what a finished level looks like. Bet you don't get more than 40 per cent of the hostages out alive!


4 WHEEL
Drive
LOTUS ESPRIT
LOTUS
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CHALLENGE
TOYOTA
CELICA
GT
RALLY
TEAM SUZUKI
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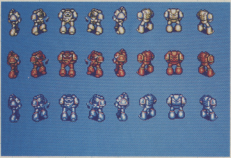
CLEARLY OUT IN FRONT

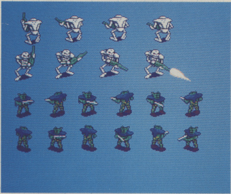
Gremlin Graphics Software Ltd; Carver House., 2-4 Carver Street, Sheffield S1 4FS. Tel: (0742) 753423.

After its conversion of MB's role-playing board game, *Hero Quest*, Gremlin has now ventured into deep space. Gordon Houghton went in search of aliens.

SPACE



***AS IN THE ORIGINAL*, there are three groups of marines identified by colour. All of these have been constructed using Ade Carless' graphics and Hart's character editor. When finished, they'll look something like this – although all the graphics shown here are only provisional.**



***ALL THE GAME'S* alien types, from humble orcs to giant dreadnoughts, have been included. Graphics crunching utilities have been vital in getting everything in, and as a result Hart has to decompact the characters as and when they are needed in the game.**

IN SPACE NO ONE USUALLY BOTHERS about a credible storyline, but *Space Crusade* is an exception. It started life as a Games Workshop RPG (called *Space Hulk*) and was then converted into the more generally palatable, simplified MB board game on which the computer version is based. This meant that before programming even started, the development team could make use of reams of information detailing everything from the origins of inter-galactic travel to the individual characters and their attributes.

The story runs like this. Advances in space travel over the last 25 millennia have allowed craft to make use of warp space, a parallel universe used as a window through which ships can travel from one end of the galaxy to the other. Unfortunately, warp space is also the realm of chaos, a universe filled with unpredictable eddies and vortices of power.

The result is that many space cruisers have disappeared, only to reappear centuries later, millions of light years from their original destination. These derelict starships, disfigured beyond all recognition and infiltrated by hordes of aliens, are known as space hulks. An elite band of fighters known as the Space Marines has been assigned the task of hulk exploration and xenomorph elimination.

Space Crusade's programmer is Michael Hart, whose previous games include Krysalis' *Prison*, Teque's *Space Harrier 2* and Gremlin's *Hero Quest* – a quick glance at the graphics might convince some people that Crusade owes more than a little to Hero quest. Hart points out that the similarities are only skin deep: "Whereas in Hero quest you had a single character to play with, you've now got a team of five – a commander and four marines. In addition you've got completely different weapons and movement systems. It has a different feel altogether: the style is similar, but the action is more complex. Crusade is far better."

Both games share an isometric view of the action, although Space Crusade has a larger variety of views, including a unique set of corridors and rooms in both two and three dimensions. The overhead 2D view will be used for exploration, as Hart explains: "When you open fire on a group of aliens, the program will switch to the isometric view, where you see everything in full 3D – explosions, the lot."

A COMPROMISING CONVERSION

SPACE CRUSADE
THE ULTIMATE ENCOUNTER

Unearthing problems with the original is only the beginning: dealing with people and thrashing out rules

CONVERTING A BOARD GAME isn't as simple as you might think. Hart had no input from either MB Games or Games Workshop which meant many hours of just sitting down and playing the original. "You have to find out the stuff that the manual doesn't explain and get a good idea about how the game works," he explains, "As a result we've kept the computer version as close as we could to the original." All this effort has been a labour of love, however: "It's a good feeling to blow away all those aliens..."

Unearthing problems with the original is only the beginning: dealing with people and thrashing out rules as you play is a lot easier than putting all those rules into a program. Inevitably, there have had to be compromises. "It's not so much that we've left bits out as we've had to change a few things. The *Dreadnought* rules had to be refined, for example." They've also made some additions: "The board game consisted of four interlocking pieces of card, and as you passed from one to the other, alien blips would appear in that region. In the computer version we can cover the whole map – but to know where the blips are you need to have your scanner switched on. If you don't, you can easily find yourself alone with half a dozen aliens for company."

CRUSADE

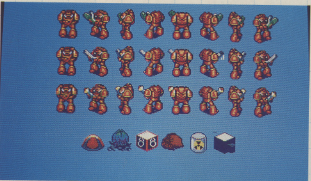
PROJECT: Space Crusade

PUBLISHER: Gremlin

AUTHOR: Michael Hart (code) Ade Carless (graphics) Barry Leech (of Imagitec, sound)

INITIATED: June 1991

RELEASE: December 1991



***HART INTENDS** to be as faithful as possible to the board game, and this is reflected in the inclusion of all the original weapons. There are six basic weapon types: Power Axe and Bolt Pistol, Heavy Bolter, Power Sword and Power Glove, Assault Cannon, Missile Launcher and Plasma Gun. In addition to these there are special equipment cards, such as grenades, medi-kits, and anti-gravitation devices to help you carry the backpacks. Set against them are the aliens' offensive 'event' weaponry, which can be played at any time, such as an unexpected defence pod firing on you.*

Inevitably, this has increased the complexity of the action and made demands upon memory. "The most difficult part has been cramming it all in," says Hart, "I've been scrunching up bits of code and copying it all over the place, compacting and decompacting the graphics – it's a headache because it's too easy to lose track of it all. One minute you think 'I've made it with three bytes to spare', then something else turns up – music, sound effects, or whatever."

Using his own customised editors has helped. "I've completely rewritten the Hero Quest engines and I'm now developing the game using a map editor and character editor on a 486 PC," says Hart. He's also been tempted by the programmers' favourite cross-assembler, Snasm – "it's the business".

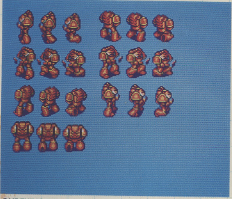
Both editors have allowed him to construct the fundamentals of the game in just four months. "There's nothing special about them. They're just like editors you find in other games: they save time because you're not looking through lists of numbers when you want to make a change. Everything is mouse driven: if you want a wall segment you just grab it, place it on the map and that's it. You can build everything up as soon as the artist gives you a new string of graphics. And the best thing is, if you make a change you can see what's happening straight away."

The character editor is used for combining the different graphical elements of a sprite – arms, legs, head – but it doesn't allow Hart to program intelligence. He's got around this by making every basic marine the same and using the values attached to in-game weaponry and armour to alter their abilities: weapons selected at the beginning will have different effects, ranges and types of explosion. All marines are equal, but some are more equal than others once they're armed.

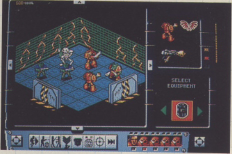
The only fundamental aspects yet to be decided are the front end presentation and the sound, which will be the responsibility of Barry Leech at Imagitec. Hart points out that no sound effects have been confirmed yet, but he's got plenty of ideas on how it should be done: "We've not got an in-game tune because memory is too tight, but we're going to have lots of other effects – distant clanks and clonks, explosions, the sound of the doors being closed, receding footsteps. I've played a few games with minimal sound, and it's definitely more atmospheric. Our aim isn't going to be to overpower you, just to add the right atmosphere."

In addition to the background effects there'll be a title tune – "synthesised military effects" – and a collection of sounds prompted by specific events, such as footsteps when people are moving, firing, and the sound of aliens.

If Space Crusade does well, data disks are a distinct possibility – something which would suit Hart down to the ground: "It's always nice to be able to modify a game you've already done because you can make a really nice job of it. You can tweak the bits you didn't have time to look at properly before." If they do plan expansion packs it won't be a case of cobbling together half a dozen new maps: "It could include teleporters and strange new aliens, and there could be over a dozen new missions. You can just keep adding bits of code here and there. Nothing has been decided yet, though – we'll have to see how it goes."



***ONE THING YOU DON'T SEE** in the board game is your marines kneeling to shoot. Even though he says it himself, Hart thinks that these graphics will make a superb sequence. "You'll be able to watch them blast away and see bits of alien flying off." Who needs to use their imagination and shout 'Bang!' when they can play this instead?*



***ADE HAS FAITHFULLY** recreated the equivalent of cardboard fixtures and fittings on the screen – these doors are only one detail; other aspects will include alien moss growing on the walls. Hart is also hoping for a few special effects such as working computer panels.*

PROJECT: Space Crusade

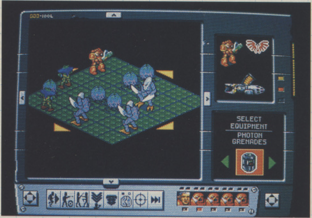
PUBLISHER: Gremlin

AUTHOR: Michael Hart (code) Ade Carless (graphics) Barry Leech (of Imagitec, sound)

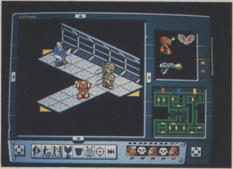
INITIATED: June 1991

RELEASE: December 1991

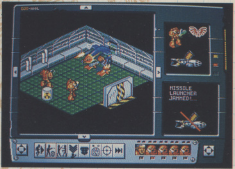
THIS IS THE KIND of situation no marine likes to be caught in: alone against half a dozen aliens and pods. Up to three players can take part in the game (the computer plays the fourth role), but whether or not you decide to co-operate is up to you. Alternatively, the beauty of the computer version is that you can just play solo.


SELECT EQUIPMENT
PHOTON GRENADES

ERADICATION OF XENOMORPHS isn't the marines' only vocation, as Hart explains: "There are also other objectives. As with the original, there are 12 missions, but the ones in the board game mostly involved killing all the aliens – for the computer version we've redesigned it so that, as well as loads of alien killing, you've got to perform other tasks." These include retrieving nuclear sources, destroying computers, blowing a hole in the outer wall of a hulk and letting a vacuum eliminate the aliens, and even a mission in which marine is pitted against marine.


THE MAPS ARE ABOUT 3.5 x 3.5 screens wide and can be constructed very quickly using the map editor. Ade supplies Hart with the tile graphics, which he slots together to make the correct patterns for the scenario. The scanner on the right shows the layout for a mock-up level design, revealing the location of all the aliens on the current space hulk – although you don't need it to tell you that there's trouble ahead. You can only hit those aliens in your line of sight, unless you have a weapon which explodes and causes damage over a wide area.

THIS IS THE ULTIMATE alien opponent: the dreadnought. Taking up four whole squares, it's armed with bolters and a couple of heavy weapons. Its weakness lies in its size: it's too clumsy to move diagonally.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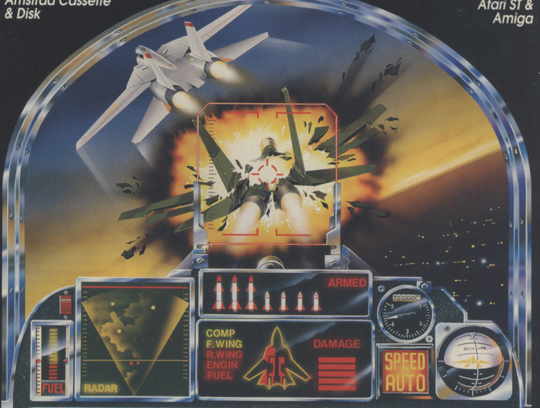

Screen shots from Coin-Op version.

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Screen shots are intended to be illustrative of the gameplay and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computer's specifications.

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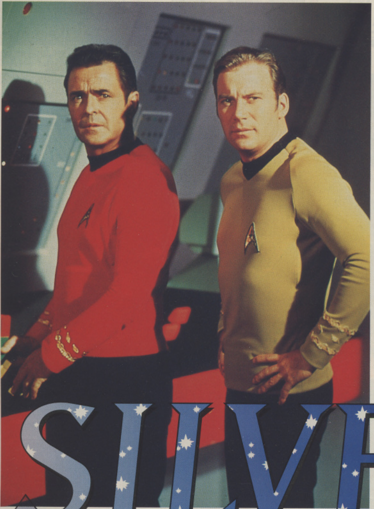
In 1966, the USS Enterprise began a five-year mission – which is still going strong twenty-five years on. Laurence Scotford boldly goes on a voyage of discovery into the legendary series...



SILVER

STAR TREK IS ONE OF THE OLDEST science fiction television series and is also universally considered to be one of the best. The show has come to be loved by several generations despite (or perhaps because of) its dated look, tacky sets and frequently dire acting. It was conceived at a time when there was a great interest in space and science in general. Sputnik had already captured the public's imagination and it wouldn't be long before the USA was to put the first man on the moon. It was during this period of science fever that classic series such as *The Twilight Zone* and *The Outer Limits* were made, but the subject of space exploration was confined to low-brow children's programmes – *Lost In Space* being a prime example.

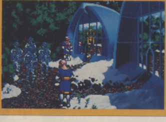
Gene Roddenberry, the creator of Star Trek who sadly died in October, was a police officer and pilot before becoming a television producer and writer. Prior to Star Trek he worked on a number of distinguished television series including *Dr. Kildare*, but none of them were as close to his heart as Trek. It was while Roddenberry was making an earlier series, *The Lieutenant*, that he met many people who

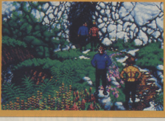
STAR TREK: THE 25TH ANNIVERSARY

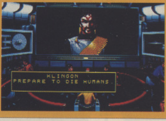
STAR TREK HAS BEEN a popular subject matter for public domain games, but previously the only commercial product has been Mindscape's effort based on the fifth Star Trek film, and that was only available for the PC.

Star Trek: The 25th Anniversary is being created by American company Interplay, and will be released in the UK by Electronic Arts. The game is being developed initially for the PC, but an Amiga version is promised for Christmas.

At the heart of the game will be a realistic 3D space flight







KLINGON
PREPARE TO DIE HUMANS.

would later become involved in Trek, including Leonard Nimoy and Walter Koenig.

Roddenberry's first proposal for the series bore little resemblance to the programmes that were eventually made. The ship was called USS Yorktown and the crew included Dr. Boyce, a female executive officer known simply as 'Number One', Colt, a shapely female Yeoman, and a Latin American navigator called Jose Ortegas. The captain was one Robert M. April, although this was later changed to Christopher Pike for the pilot programme. Of the original crew, Spock was the only character to make it to the actual series. Even landings on planets were to be achieved with a Recon Rocket rather than the more familiar Transporter.

Roddenberry's original choice for the captain was Lloyd Bridges (perhaps best known for his role in *Airplane*) but, perhaps for the better, Bridges turned the role down. The captain in the pilot programme, *The Cage*, was played by young actor Jeffrey Hunter. 'Number One' was played by Majel Barrett who went on to play Nurse Christine Chapel in the series and was also to become Roddenberry's wife. For Spock, both Martin Landau and Michael Dunn were considered but it was the straight faced Leonard Nimoy who finally got the job. Incidentally, Nimoy came close to quitting the programme before a single episode was shot — he didn't think he could play a character without emotion.

The Cage was filmed at Desilu studios, under the direction of Robert Butler, who had wanted to call the series *Star Track*. At the time it was the most expensive pilot ever made. Unfortunately the investment didn't pay off. While NBC liked the general concept, it thought The Cage was far too cerebral. The company also wanted to drop two characters, Spock and 'Number One'. Roddenberry insisted that Spock was central to the concept of the series so a compromise was reached by making Spock fulfil the 'Number One' role as the captain's second in command.

While The Cage was never shown on network television, it was used to provide flashback sequences for Episode 11 of the series, *The Menagerie*.

With the required changes made to the programme, NBC decided to allow Roddenberry to make a second pilot. This was *Where No Man Has Gone Before*, which was eventually screened as Episode Three of the series. Both Butler and Hunter decided not to get involved with the making of the second pilot, so this allowed a respected Canadian actor to step into the role of the ship's captain. That man was, of course, William Shatner. The change of actor also meant a change of name for the Captain to James R. Kirk (no, that isn't a misprint, the middle initial was only later changed to a 'T').

The second captain was joined by several other new faces. Among them were George Takei as physicist Sulu (later changed to helmsman) and James Doohan as Chief Engineer Montgomery Scott. The main guest star in the second pilot was Gary Lockwood, playing the character Gary Mitchell. He went on to play astronaut Frank Poole in *2001: A Space Odyssey*.

Both pilots received their first public showing at the Cleveland, Ohio Tricon (The World Science Fiction Convention) in 1966, where they received a standing ovation and a special citation. The audience included Isaac Asimov, who was apparently being very loud and Roddenberry, not recognising him, told him to be quiet at the start of the show!

When the series finally got off the ground the cast had expanded once again. Now DeForest Kelley as Dr. Leonard 'Bones' McCoy and Nichelle Nichols as Lieutenant Uhura were both on board.

The whole series was made under severe pressure (one episode was filmed every week) and on a tight budget. As an example of the inventiveness this promoted, Dilithium Crystals, used as a power source for the Enterprise, were created when the son of Executive Story Editor and Associate Producer John F. Black brought home a crystal like rock, which Black liked the look of.

Star Trek received its first network screening on September 8th 1966. The premiere episode was called *The Man Trap*, and it was to be the first of 78 episodes, far more than had ever been envisaged. The series attracted some of the best known science-fiction writers including Robert Bloch, Jerome Bixby, Theodore Sturgeon, Norman Spinrad and Harlan Ellison.

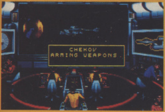
The show was not without its problems, though. To begin with, it didn't perform well in the ratings war and would have been cancelled in the middle of its first season had it not been for writer Harlan Ellison. He began a letter campaign which succeeded in keeping the show on the air.

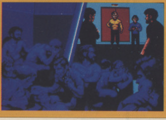
Even the end of Star Trek's third and final season couldn't finish it off. It has now spawned numerous books and other spin-offs, five movies, with a sixth currently in production, and a new television series, *Star Trek: The Next Generation*, starring English actor Patrick Stewart as Captain Jean Luc Picard. As the new captain might very well say,

TREK

simulation which will be linked with a number of role-playing adventures. These take the form of a series of 'TV Episodes' with 14 connected stories that capture the atmosphere of the original TV programme.

Interplay has digitised actual models of all the craft used in the series to generate a realistic atmosphere, and all of the Enterprise's weaponry and features will function as they did in the programme (as long as Scotty can get them working). There will also be a complete musical score with sound effects digitised from the series (including, we hope, that swishing door effect).





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He's back! The odious Dave Gruisin reports from Hollywood on the latest interactive developments Stateside, including hushed whispers concerning The Machine....

ENTERTAIN

MOVING TOWARDS

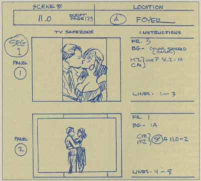
OK LIMEYS, DON'T EAT YOUR SHORTS, but right now – sitting in the bar of the Century Plaza Hotel on Hollywood's Avenue of the Stars – I've got a pretty dim view of the English nation. This being tinseltown, there's a lot of smooth-talking Brits draped over the polished glass tables, and they're all either disgustingly famous, disgustingly rich, or disgustingly drunk. Most of them are all three and the ones that aren't seem to wish that they were. Bearing in mind our shared ancestry, it makes me ashamed to be American, especially because most of them are better looking than I am.

But enough of this banter. What is yer old buddy doing on the Century Fox studio backlot site, now a marbled palazzo for the rich and famous? Visiting InterTainment 91, that's what. This annual event draws gamesters, programmers, TV moguls, film buffs and others from all entertainment media to share in the vision of an interactive future. Last year it was held in New York, but this year for some reason they've decided to move west and set up shop in Hollywood.

The conference opened with a keynote speech from Trip Hawkins of Electronic Arts, announcing a massive joint venture between EA and Time-Warner, to be called SMSG. This isn't, Hawkins hastened to reassure us, a project to design superior food additives. Instead, it's a long-term undertaking to create what he calls The New Hollywood. And what better place to say that we need a new Hollywood than in the old Hollywood?

EA was the first big software company to get interested in CD development for home computer platforms. However, after a couple of years without any hardware in the market to show their products, it closed down the operation in disgust. Now it's planning to get back into the ball game in a big way – not by suddenly issuing loads of boring CD ROMS with slightly revamped versions of *Deluxe Paint* (an approach that a lot of companies are taking), but by treating the whole area as a completely new market, setting up a new company, and investing some long-term time and cash in the venture.

It would be nice to report that the SMSG announcement really did set the keynote for InterTainment, but it didn't. Instead of looking ahead, most of the speakers waxed lyrical about the same old consoles, the same old cable TV, the same old 900 numbers (0898 to you) and the same old games that they did at the last conference, which was probably about three weeks earlier. You see, over here we have a lot of 'interactive entertainment conference groupies' who show up at practically every event going. These guys move from one convention hotel to another, set up their little exhibits, take the podium, and address pretty much the same guys as they did the week before. Let's go meet a few of them and check out their stories...



A TIGER MEDIA ANIMATOR works in a new age studio. No assemblers, no C compilers – instead, the preparation and processing of vast quantities of raw data for manipulation on one of those data-hungry CDs. Product design starts with storyboarding, then moves through graphic and sound production (music, voice overs, effects) to the final interactive, programmed mix. Yer actual coder doesn't get into the product until the final stages. Programmers beware: your job positions are in danger of erosion by arty-farty Hollywood gonzos with trendy horn-rimmed specs and expensive (but casual) attire. In the UK they'll all be American. Over here, they'll all be British.

LAURA BUDDINE

BUDDINE IS ONE of the old troopers of the conference scene but, unlike a lot of the other groupies on the lobby, this lady really knows her onions. Boss of Tiger Media, the LA-based multimedia software publisher who brought you *Case of the Cautious Condor* on CDTV and, soon, the stunning interactive encyclopaedia of home widgets, *How Things Work*, Buddine is one of the pioneers of CD development.

Tiger Media has also nearly finished work on *Murder Makes Strange Deadfellows*, an interactive multimedia detective story that should run on CDTV and any other home CD base that sells enough units to make it worthwhile. Watch out for more details soon...

Buddine soon proved that she had a good deal more nous than the average groupie by suggesting that the two of us abandon the conference and enjoy a Chinese meal instead. Neither of us ever went.

LAURA BUDDINE of Tiger Media relaxes in her office after a hard day at the Century Plaza Hotel, communing with the conference groupies. Points to note: (a) Buddine is one of the best established CD developers around; (b) her background is in TV production. A lesson here about the future of the industry?

NMENT USA

DS A NEW HOLLYWOOD

DR. TIM LANGDELL

ER...SURELY NOT THE Dr. Tim Langdell, once proprietor of that well-known Brit softco, The Edge (previously Softek). Ex-ACE editor Steve Cooke and yours truly stood side by side in the lobby watching this apparition walk up to within spitting distance, then stride away. "A freak genetic coincidence," quoth Cooke. "Uncanny," quoth I. And then we forgot all about it until we sat next to the guy at dinner.

And yes, it was The Doctor. Like all the best failed Brit actors, Il Dottore has decided that if he can't top the charts in the UK, he's likely to do a lot better in California, where a British accent is the next best thing to a platinum American Express card. Running The Edge Interactive Multimedia Inc. up in sunny Pasadena, Dr. Langdell is busy developing for CD platforms. In particular, he is working for The Machine (see right). Other details were very hard to come by, but if TEIMI comes up with the goods, we'll deliver them exclusively on these pages...

HERE'S A MAN who couldn't attend because he was too busy working. This is heresy to conference groupies, most of whom have huge projects in hand, but never seem to have any work to do. Not Brad Hunt of Angel Studios: he's busy midwifing the New Hollywood. Here he is, calling for hot water and towels in front of a computer-generated screen from the latest Stephen King-inspired feature flick, The Lawnmower Man.

VLADIMIR BACULYN

VLAD'S NOT REALLY a groupie at all, but Spectrum HoloByte let him out of his hutch to tell us all about *Crisis In The Kremlin*, which he designed with Larry Barbu. The game features an accurate economic model of the Soviet Union and players are given the opportunity to initiate realistic policies, budgets and reforms in an experimental setting.

The game's design is somewhat reminiscent of a blend of Domark's *'Nam* and other games (remember *Yes Minister* and *The Fourth Protocol*?) that use a desktop analogy interspersed with graphic reports and digitised static screens to announce new developments and chart your progress. The best thing about it is undoubtedly the inclusion of cute animated TV broadcasts, complete with smiling anchorman and digitised sound. The other cause for excitement is that Spectrum HoloByte is currently working on a world economic simulator that will operate along similar lines.

THE MACHINE

AT EVERY LUNCHEON TABLE, before every bar, behind every podium, and in every deep-pile carpeted corner, The Machine was discussed in the sort of hushed tones that only extremely serious non-disclosure agreements can invoke. Yours truly first heard of The Machine back in March. Asked for her opinion on the current multimedia platforms, Laura Buddine of Tiger Media replied that there was "...something coming from someone who's big enough to blow Philips and Commodore out of the water." "...and what's that, Laura?" "Can't tell you, me old mate, but we're developing for it and it's awesome."

Here at InterTainment, seated around a large table where we were wining and dining at Commodore's expense, I tackled Laura again about The Machine. "Sorry, Dave. Still can't talk about it. Expect the makers to go public at CES in January."

Suddenly, Il Dottore Langdell (for it was he, and he was seated next to us) pricked up his ears. "Are you talking about The Machine?" he asks. "I don't know," says Laura hedgily, "are you?" "I might be," counters Doctor Death, "It all depends whether you are."

At this point, several other guests joined in. "Excuse me, but I'm definitely talking about it," from one. "Er, I think I'm talking about it..." from another. "Pretty incredible, isn't it?" from a third. (From everybody) "Shhhh!"

By this time, I was practically throwing up my profiteroles in frustration. I decided that enough was enough... "Aha!," I said in a confident tone that I hoped would conceal my desperate attempt at fishing, "The Apple machine! Pretty hot, isn't it?"

Silence, except for one developer who responded with, "Which Apple machine?," but in such a supremely puzzled tone of voice that I wasn't certain whether (a) he was having me on; (b) he wasn't; or (c) he was one of the ones who thought he was talking about The Machine but, in fact, was blithely talking about something completely different. Like the Spectrum.

The Machine is a consumer-oriented CD multimedia device due for launch in Summer 1992. It will cost less than £600 and will feature a technical specification superior to either CD-I or CDTV. It will come with a software base biased toward entertainment (which really sets it apart from CD-I) and of high quality (which sets it apart from CDTV). Some of the titles will have been in development for over 18 months (which definitely sets it apart from CDTV) and will be sourced almost exclusively from the States and Japan. Most of these titles will come from companies with extensive prior experience in CD development, which further argues for their potential quality.

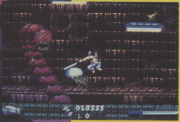
The Machine will almost certainly feature full-screen, full-motion video capability and a Sony drive mechanism. It may, conceivably, carry the Apple brand-name and operating system, but although a unit of this nature is strongly rumoured, it seems very possible that The Machine is actually a separate entity.

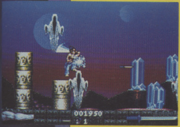
Judging by the attitudes of developers (who shall remain nameless and unquoted), The Machine is quite simply going to revolutionise home computer-based entertainment. And for more detail, you're just going to have to wait till the February issue of *The One*.

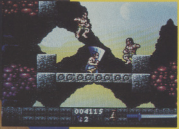
He's back! The odious Dave Goulsin reports from Hollywood on the latest interactive developments Stateside, including hushed whispers concerning The Machine...

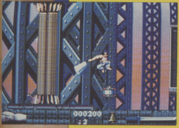
WIN! A SAMURA

AI FOR YOUR WALL!









IN AN EXCLUSIVE COMPETITION The One, in association with ImageWorks and Vivid Image, is offering its readers the chance to win a limited edition T-shirt and a numbered poster signed by Mev Dinc and John Twiddy, the creators of *First Samurai*.

The T-shirt is going to become a very rare collector's item. There are only 500 of them being printed, so owning one will be essential for any self-respecting Vivid Image fan. In addition, the posters will all be individually numbered and signed by top games designers and programmers Mev Dinc and John Twiddy, the men behind the classic games, *Hammerfist* and *The Time Machine*. You can find out more about Mev in our profile on page 28, and look out for the review of First Samurai later in this issue.

All you have to do to get yourself an exclusive T-shirt and poster is select the correct word from the list below.

The Samurai code of honour is known as:

a) Bolero **b)** Bushido **c)** Buddhism

Write your answer on the back of a postcard and send it to: **Slay It Again Samurai, The One, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU**, together with your name and address. Your entry must reach us by December 28th 1991.

THE FIRST SAMURAI

Vivid Image's third game also promises to be its best. Twiddy and Dinc are no strangers to martial arts games – they both worked on the 8-bit versions of *Last Ninja 2*. First Samurai will be published on Mirrorsoft's ImageWorks label and is going to be a must-buy for all martial arts fans.

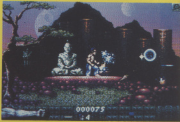
RULES

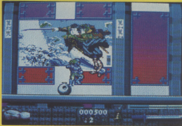
1) If we don't get your entry by December 28th, it'll end up as Winter fuel.

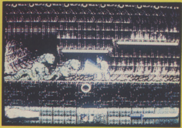
2) If you work for EMAP Images or any of its related companies, then you definitely won't be gracing your wall with a signed First Samurai poster, or for that matter, your chest with an exclusive First Samurai T-shirt.

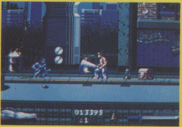
3) The Editor's decision is final and no correspondence, telephone calls, or battles for honour will be entered into.

4) If you are a real Samurai, then by all means ignore any and all of these rules – I'm not about to argue with you!









TERMINATOR™ 2
JUDGMENT DAY

IT'S NOTHING PERSONAL
T2
"A HUGE AND PROFESSIONALLY EXECUTED MOVIE TIE-IN" ZZAP 64

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IN THE ACTION PACKED GAME-PLAY OF TERMINATOR 2, THE YEAR'S HIT MOVIE, AS IT EXPLODES ON TO YOUR COMPUTER SCREEN. SPECTACULAR GRAPHICS AND FIERCE ANIMATION THROW YOU HEADLONG INTO THE FURIOUS STORYLINE OF THE BOX OFFICE SMASH.... AND A GAME YOU WILL NEVER FORGET.

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"An accurate conversion that will appeal to the fans of the film or the muscle-bound hero himself." ST ACTION

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TERMINATOR 2, JUDGMENT DAY
005400

TERMINATOR 2

ocean®

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FREE T2 T-SHIRT
FREE T2 BADGE

When he's not designing computers or driving rally cars, the man who brought Jimmy White to your screens finds time to play games. Ciarán Brennan finds out which ones he holds near and dear.

"My Ideal Compilation"
ARCHER MACLEAN

ALTHOUGH ARCHER MACLEAN has only created four games in seven years, he has the unusual distinction of also having four number one hits, including a number one in the USA in 1986. He has completed nine of the conversions himself and has won various awards for his work.

His interest in computers stems from his electronics hobby which began when he was just 12. In 1977, at the tender age of 14, he took a part-time job with an innovative electronics company and remained with the company until 1982. Maclean taught himself to build various electronic gadgets and eventually moved on to home-brew computers, something that he still dabbles in today. While with the company, he became responsible for various micro-processor controlled projects and all manner of business software. He was first attracted to computer games in 1979 when he saw Atari's *Star Raiders*, and he was also addicted to the popular *Space Invaders* machine that was sweeping the country.

Between 1980 and 1983 Maclean read a degree in Cybernetic Systems, which he says didn't teach him a great deal and hasn't been useful since!

During 1983 and 1984 he created *Dropzone*, which was released to much acclaim. It sold by the bucketload and has been re-released 15 times on compilations and budget labels. *International Karate*, which was followed by *IK+* in 1987. Then came the much improved 16-bit versions of IK+ in 1988. His latest effort, *Jimmy White's Whirlwind Snooker* has taken the best part of two years to complete and has been storming the charts since its release in September.

Archer's lengthy development time results in high-quality games with plenty of character, but he also has other business interests to maintain. He is seriously into his cars, owning a supremely competent big black German thing, and a very beautiful red Italian thing, and a small and completely anonymous four-wheel drive homologation rally car that eats everything else for breakfast!

STAR RAIDERS
1979
Atari

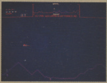
"I owe a lot to this game. I first saw it on the Ingersol stand at an electronics show in 1979 (yes 1979!), as they were showing off a tacky looking plastic blob called an Atari 400 home computer. It drew huge crowds of non-believers gobsmacked at the amazing graphics showing someone flying through star-trek type space and occasionally going into a stunning warp complete with really good 'bassy' sound effects. The effect was better than playing a VR system today. It made me go well out of my way to buy just about the very first Atari 800 brought into the UK, for which I had to pay $800 (I got this back by writing *Dropzone*) – and all because I wanted to play *Star Raiders* so much. Apparently, the game was sold with 98 per cent of all new Ataris in 1980. I used to break joysticks trying to evade alien plasma bomb attacks, and because I was leaning left and right too much I got through quite a few chairs too. I was into building computers in those days and was well aware of what hardware and software could do, yet here was an 8K game doing almost magical things on the screen, and it basically told me that there must be something special in the hardware and I had a deep desire to acquire 'the knowledge'.."

DROPZONE
1985/6/7/8/9

"My first game, and my first number one. Good thing too, because if this hadn't been a success, I might have reverted to a more normal source of income. I used to play it just for the hell of it, which is unusual because I get so used to developing a game that I rarely actually play it afterwards. It was a real labour of love to write, complete with all sorts of fine details and daft little effects that were too subtle to be directly appreciated. I sometimes get this out on the 8-bit Atari just to play it with friends on a nostalgia evening, and sometimes less informed people say, "so when is this one going to be released¿" It just goes to show that there might have been some truth in the American magazine that described it as "quite possibly the best game ever written for the Atari (8-bit), ahead of its time." Ah well, maybe I should soup it up 1,000 per cent, call it *Dropzone 92* and flog it for £9.99 again... Anyway, that's enough patting myself on the back, on with the blurb."

PARADROID
1986

"Andrew Braybrook gave me a copy of this when we met up with Jeff Minter, Tony Crowther and Chris Butler at the *Zzap!* superstar games challenge in 1986. I duly took it home, loaded it up on my C64 datasette (remember those¿) and was stuck on it for hours... if not days. If you have ever had one of those dreams about an indestructible thing which is constantly after you and just won't give up, no matter how far away you try and hide, then this was the nearest thing yet to a computer equivalent.."



LEMMINGS
1991

"Buy it. Play it. Love it. Otherwise miss out on one of the game world's most addictive masterpieces. I can't think of anyone from any walk of life that I have shown this too who hasn't fallen for it in a big way."

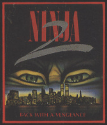
ROBOTRON/DEFENDER/ STAR GATE/JOUST
Williams
1981/2/3
(my house 1991 !)

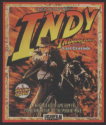
"Whilst not strictly suitable for a compilation (as it's difficult to fit a coin-op in the box), I think these should all get an honourable mention. They were all major classics of the early '80s which were major steps forward in game design and set whole new standards of gameplay and style – especially *Defender*. I think that if you took your average over confident *R-Type* 'yoof' off the street and bet him he couldn't last to 100,000 points on Defender, you'd make a fair bit of money and deflate quite a lot of egos. The interesting thing is that they were all written by the same chap, Eugene Jarvis. His attention to detail, ultra-fine tuning of gameplay and the quality of all those lovely graphics effects were well in front of anything the Japs can do even now. I collect these old machines now, as they're usually cheaper than any console machine, and *Robotron* really is capable of totally swamping the senses – it's the only game I can think of that seems to make time stop, since an hour on this seems like only a few minutes, after which you have to go and lie down to let your brain re-assemble itself. If I ever meet Mr. Jarvis, I'll buy him a pint."

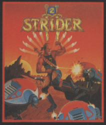
OUT 11
IN 00%
TIME 3-4

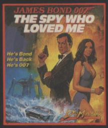
SUPERHEROES™
FOUR MEGA-HEROES IN ONE PACK!
LAST NINJA 2
INDIANA JONES & THE LAST CRUSADE
STRIDER II
JAMES BOND
THE SPY WHO LOVED ME

- Transported across the abyss of time to modern day Manhattan, you confront your arch-enemy Shogun Kunitoki once more – use all your intelligence, cunning and NInja skills to vanquish this evil man.
- Play out Indy's greatest moments of danger and triumph in this blockbusting game.Fight off the enemy, dodge hazards and search for valuable objects in your quest for the world's most precious treasure – The Holy Grail.
- Strider's armed to the teeth and back with a vengeance. His task – to rescue an important world leader kidnapped by aliens. If his legendary aerobatic ability and swordsmanship are not enough to get you through level after level of action, a blast from his devastating high-velocity gyro laser gun may just do the trick.
- James Bond stars in a classic action-packed race against time to save the world from the crazed and power mad Karl Stromberg. With one-to-one arcade style shoot-outs, multi-level action and top secret codes to crack, this is the fastest paced and most exciting Bond thriller to date.


NINJA 2
BACK WITH A VENGEANCE


INDY
Indiana Jones
Last Crusade




JAMES BOND 007
THE SPY WHO LOVED ME
He's Bond
He's Back
He's 007
DOMARK

DOMARK

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DECEMBER 1991

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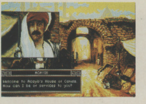

Welcome to Acayb's House of Camels.
How can I be of services to you?

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Often copied, but never equalled, our unique review format is designed to provide you with all the information you'll need to make a wise purchase. The games are left mostly to speak for themselves, with the minimum of fuss and the maximum of graphic detail. Only relevant screenshots are used, while the ratings, price and release date are all there at your fingertips. And now, the breakdown...

GRAPHICS
Not necessarily a measure of how colourful or well drawn they are, but how well they are used.

DURABILITY
A reflection of lasting interest – how much game you get for your cash.

SOUND
Once again, this isn't a reflection of quantity or quality, but of how well it fits in.

PLAYABILITY
The big one – how does the game feel – addictive or just uninteresting?

OVERALL
A useful point of reference – a summary of the preceding ratings.

WHAT'S TICKLING THE TEAM

CIARÁN BRENNAN

The half-man, half-rugby supporter has spent most of his time in Dublin's fair city, watching Ireland lose in the World Cup. Just to feel better, he loaded Audiogenic's *World Class Rugby* and thrashed the Kiwis. Sad really...

LAURENCE SCOTFORD

The man they call Laurence has been getting sneaky this month, snatching the odd game of *Devious Designs*. The amateur Field Marshall has also been putting his finely trained mind to good use in *Battle Isle*. Boom!

PAUL PRESLEY

Robocop 3? Epic? Mega Twins? First Samurai? With all these great games just sitting on his desk, gathering dust, what has Prez been playing? *Fantasy World Dizzy*, that's what.

JOOLS WATSHAM

Double Dragon 3 has caught Jools' attention this month, all that kicking and punching reminds of home, ahh. Also hitting him square in the face has been *Magic Pockets*, *Future Wars* and *Lotus 2*. What a busy chap.

BRIAN NESBITT

Apart from getting really annoyed about his picture (heh Keh), Bri's been out and about more than ever this month. While in Bootle he found an ancient *Zaxxon* coin-op and has been buying British Rail tickets ever since.

The most eagerly awaited sequel since the beginning of computer time has finally arrived. Rejoice, ye egomaniacs and prepare for the ultimate conflict...

POPULOUS II

BULLFROG/ ELECTRONIC ARTS

PRICE
£29.99

OUT
NOW
1 MEG
(0.5 IN JAN 92)

GRAPHICS 90%

SOUND 93%

DURABILITY 91%

PLAYABILITY 91%

OVERALL 96%

POPULO

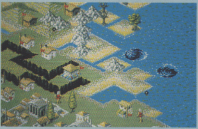
YES, THERE WERE PLENTY of contenders, but if there was a more playable, original and divinely inspired game than *Populous* to emerge during the last decade, I want to know about it. One indication of the success of the unique concept that had us all merrily directing our minions on a pliable 3D landscape is the continuing effort of other developers to copy Bullfrog's stunning original. But listen up all you pretenders to the throne, *Populous II* has just considerably raised the stakes.

When you look at the screenshots on these pages you might be forgiven for thinking that not a lot has changed bar the graphics and the screen layout, but don't be fooled – Bullfrog has done one or two clever things with the game play that give it a lot more depth than its predecessor.

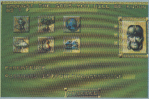
Populous fans will recall that there are nine effects available to the player: Raise/Lower Land, Place Papal Magnet, Earthquake, Swamp, Create Knight, Volcano, Flooding, Plague and Armageddon. These effects can only be used if the player has accumulated enough mana. This is created by your subjects, the more of them there are, the more mana you get. Petty acts like raising and lowering land can be achieved with only a tiny amount of mana, while Armageddon requires bucket loads. Populous II works on the same principle, except that there are now 30 effects divided into six categories: people, fire, water, vegetation, weather and world.

Not only do you have a wider range of effects at your disposal, but they can be combined to create even more powerful phenomena. Take the tidal wave for instance – normally this will wipe out low lying land, but will be defeated by a sea-wall constructed from strips of higher land. Try combining the tidal wave with a wind effect however, and your opponent can say goodbye to his sea wall and the land beyond it.

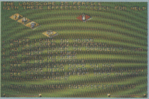
If you tire of afflicting the computer with interesting little numbers like that, you can always link two machines together and play a friend.



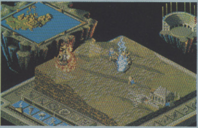
A NEW FEATURE in *Populous 2* is the Full Screen View. The map and icon banks can be temporarily switched off, allowing you to see more of the landscape in a single view. This is handy when you're engaged in the arduous process of levelling land.



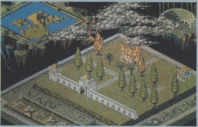
THIS IS WHERE all those experience points can be put to good use. Each can be attributed to any one of the six effect types, so you can choose to specialise in one or two effects, or you can spread your experience points and go for a broad range of skills. This screen even allows you to change the appearance of your god. This is more than just a cosmetic feature:the way you look affects the way your opponents play!



AS WITH *POPULOUS*, each world has a number of conditions. In some, you're not allowed to sprog buildings, while in others you can only raise and lower land if there is one of your own buildings on screen.

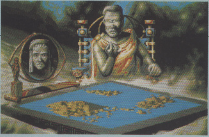


THE PAPAL MAGNET is used to create leaders – the only people who can be transformed into one of the range of knights. A new feature is that the leader is invincible when he is standing under the Papal Magnet – indicated by the blue column of fire.

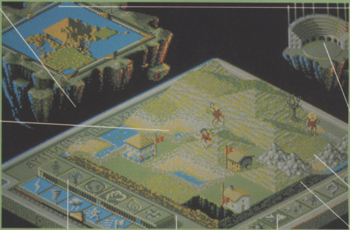


ONE OF THE clever design features of *Populous II* is the ability to combine effects to create more devastation. Here, the opposition's land has been heavily wooded before being subjected to a barrage of fireballs.

OUS II



WHEN A WORLD has been conquered, the game is replayed on this map screen and your performance is judged by the opposing god. He awards you between one and five experience points and if you're brilliant he gives you a nice statuette.



LOWER THE LAND far enough and you'll hit water. In this case the water is muddied because something has just been sunk (probably a rock). If you raise the land again before the water settles, the rock reappears.

GIVEN A SUITABLE section of flat land, the little people will begin to build houses. The flags to one side indicate the number of people inside. When they reach the top, one person is ejected from the building, although the player can cause a premature ejection by simply clicking on the house (an act known as sprogging).

THIS TOP ROW of icons is used to select the available banks of effects which are shown on the lower row. The position of the mana bar shows which effects you can activate.

EACH PLAYER has at his disposal a wide range of disasters – the earthquake is just one example.

THE SECOND BANK of icons is used to change the behavioural patterns of your people and to control the way the game runs.

AS BEFORE, there is a small scale map that shows the whole world. Colours are used to indicate different types of activity. This time the scroll arrows are located on the sides of the map rather than the main screen.

THE SIZE of both populations is indicated by the dots in the amphitheatre. Whenever there is a battle it is also shown here.

THIS TIME your little people are a lot more varied – look, it's a woman!

ROCKS AND TREES are annoying obstacles which can only be removed by sinking them.

FLY BY KNIGHT

Rather than just have one knight, as in the original *Populous*, there is now one for each effect type. These are two of the available six.

ARIES

Aries is closest to the original knight. He will wander off into enemy lands and begin a campaign of rape, pillage, plunder and general nuisance making.

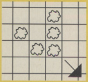
HELEN OF TROY

The mythical beauty whose face launched a thousand ships is back with a vengeance. Send her off into enemy territory and she demonstrates her Pied Piper abilities. Each enemy who spots her follows her wherever she goes. Eventually she gets bored of wandering around and walks straight into the sea, followed by the bewitched people.

THAT'S LIFE!

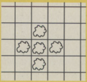
If you notice something familiar about the way that the fungus grows and decays in *Populous II* then it's probably because you've played *Conway's Life*. Bullfrog has used the rules of Life to govern the way that the fungus develops. Here are a couple of clever patterns that you might like to try on unsuspecting opponents.

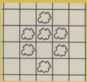
Glider



This will travel across the map in the direction indicated

Bombs





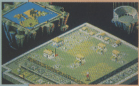
These seemingly harmless patterns quite literally explode outwards across the land in a plague of fungus.

The Rules Of Life (and fungus)

If a live fungus is next to two or three others it survives. If a live fungus has more or less fungi next to it, it dies. If an empty piece of land is surrounded by three live fungi, a new fungus grows there.

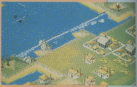
A CATALOGUE OF DISASTERS

There are 30 effects available to players of Populous II. Here are 10 of the more interesting ones.



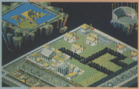
SWAMP

Once an area has been swamped there's a good chance that any person crossing it will come to a rather muddy end. It can be removed by raising or lowering the land.



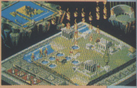
TIDAL WAVE

The tidal wave is one of the deadliest effects in your repertoire. It will spread out from its centre covering any low lying land in its path. This is one to use with care because it can destroy a huge proportion of the landscape in one fell swoop.



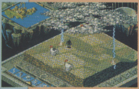
EARTHQUAKE

The earthquake causes huge rifts to appear in the land ready to swallow up any unsuspecting innocents that happen to be in the area at the time.



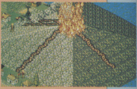
FIREBALLS

There's nothing like a spot of fire to heat up the game. This one will delight pyromaniacs – the whole area is covered with raining fireballs. Pick a heavily populated area and it's 'burn baby burn'.



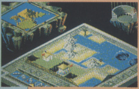
LIGHTNING

This traditional tool for exercising the Wrath of the Almighty is for sick minds only. The sight of the little darlings being zapped by a few million volts is not very pleasant, I can assure you.



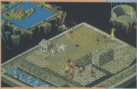
VOLCANO

You've seen the original *Populous* volcano – forget it, it's tame in comparison to this one. Not only will this volcano disrupt a whole area, but it will then spew streams of lava which continue to singe bottoms until the volcano is capped.



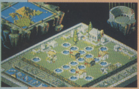
WHIRLPOOL

The whirlpool is, of course, fatal to anyone who ends up in the water, but it has an even deadlier effect. It will rapidly eat into low lying land, destroying any buildings in the process.



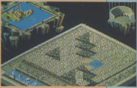
WHIRLWIND

See those little people picked up and whirled away to oblivion. If that gets dull just try creating one over the sea to form a few spontaneous whirlpools.



BAPTISMAL FONT

Here's a new one. These may look like harmless little dew ponds but anyone taking a dunking will be converted to the other religious persuasion. It can be an extremely useful way of boosting your population at the expense of the opposition, but it's very much a double-edged sword.



BASALT

This dull grey stuff is created by volcanoes and is totally barren. Nobody can live on it until the land is made verdant again. Because Basalt doesn't show up on the map it's useful for creating 'invisible' land bridges for raiding parties to cross to your opponent's land.

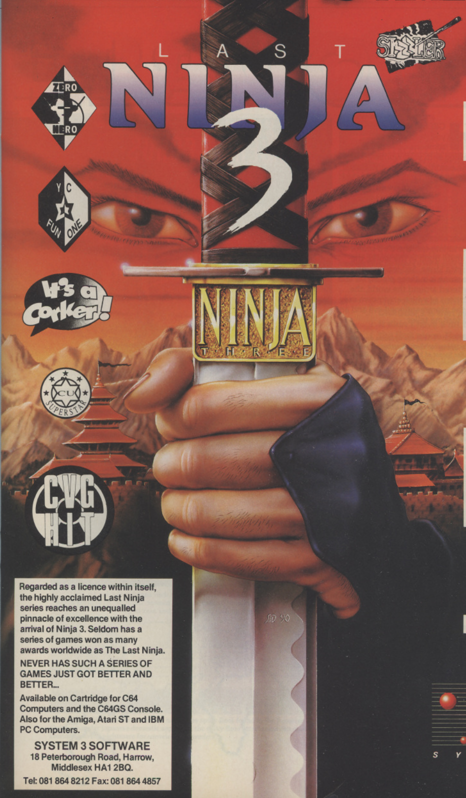
THE WORD

IF I HAD TO REVIEW *Populous* again today, I think I would be just as impressed as I was when I first played it over two years ago. If I had a complaint, it would be that the game play is just a little too restricted to give it a long-term appeal. But that is exactly the problem that Bullfrog seems to have addressed when it designed *Populous II*. The addition of a whole range of extra effects, which can be combined, adds a completely new aspect to the game. There are always different combinations you can try if you're at a loose end. You can also keep an eye out for what Peter Molyneux refers to as 'Easter Eggs'. These are 50 various surprise effects which will crop up when you're least expecting them. Graphically, you'll find that there's an improvement too. The little people now include females (I always did wonder how those little men managed to reproduce on their own), and the general layout, although a similar shape, is a lot less cluttered. Sound effects are appropriate disaster-like noises, accompanied by a heartbeat, the speed of which indicates how well or badly you're doing. The role-playing element whereby you can tailor the progress of your god is a welcome addition to an excellent upgrade of an already brilliant example of games design and programming.

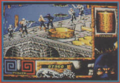
> If you don't have *Populous* – buy this. If you do have Populous – buy this!

Laurence Scotford

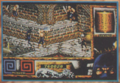
REAL HATRED IS TIMELESS



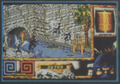
Ninja 3 is here and ready to explode onto your screen with the most glorious display of graphics and animated fight sequences ever seen in this type of game.



With a massive introduction sequence, incredibly detailed '3D' background graphics and a more than generous helping of all-out action, Ninja 3 displays a degree of excellence never before experienced by even the most seasoned Ninja fan. Ninja 3 – A game of epic proportions.



Feel the realism, allow yourself to witness the magical world of Ninjitsu spiritualism, experience the mystical atmosphere of the Tibetan Temples. Remember, always remain in control of your stealth and cunning as you do battle once again with the most treacherous purveyor of evil, Kunitoki.



ACTUAL AMIGA SCREENS

Regarded as a licence within itself, the highly acclaimed Last Ninja series reaches an unequalled pinnacle of excellence with the arrival of Ninja 3. Seldom has a series of games won as many awards worldwide as The Last Ninja.

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SYSTEM 3

Once again the brothers Lee find themselves taking to the streets to fight the good fight – but is it a case of third time lucky, or three many cooks spoiling the brawl?

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DURABILITY
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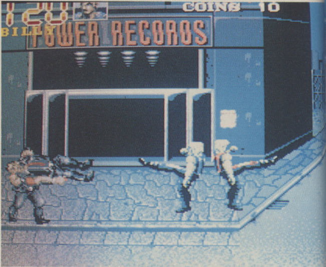
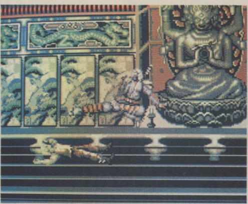
HOW MANY EXCUSES do you need to beat someone up? They're messing with your woman? They stole everything you own? They insulted your family? They're the ultimate evil in the world? For Billy and Jimmy Lee, stars of coin-op and computer conversions (and even a possible film), it's the latter reason that sees them take to the streets once again.

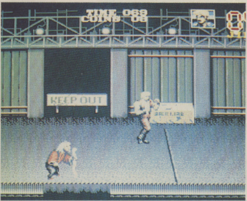
Fortunate-lee, there's a source of ultimate good in the world, the Rosetta Stone. Sad-lee though, the stone is in three pieces, scattered around the world, the locations of which are known only to the aforementioned evil and an old fortune teller.



OFFENSIVE-LEE, the dynamic duo have a lot going for them. Starting off with just the barest of Ninja-knowhow, Billy and Jimmy can soon become expert ballet dancers, pirouetting their dead-lee way through the bad guys ranks.



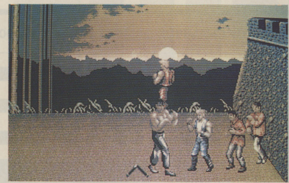
NATURAL-LEE, each level contains something nasty at the end. The terrible twosome come up against muscle-bound thugs, ancient Ninja warriors and even demonic beasties as they continue their archaeology field trip.



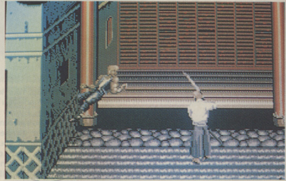
PURPOSEFUL-LEE WORKING through their enemies, the duo are constantly monitored by their mystical mentor. Usual-lee, he appears at the end of each level, guiding the chaps to their next target.

INITIA-LEE, the brothers Grimm find themselves in America, though this is just the first stop in their 1991 world tour. China, Japan, Italy and Egypt make up the rest of the five levels of increasing-lee tough action.

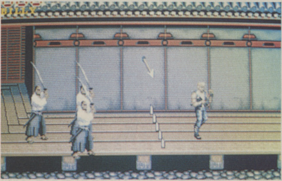
DRAGON 3



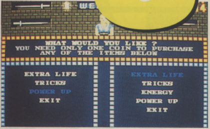
NORMA-LEE, THE BOYS like nothing better than to fight with their fists, but they can do substantial-lee better with a weapon or three. On level two, for example, they can equip themselves with a pair of all-purpose Swiss Army Nunchukas.



SIMILAR-LEE, sticks with chains may break some bones, but names will never hurt them. With this in mind, the bovver boys can purchase some lethal-looking swords on level three. Lucki-lee for the bad guys though, they're similar-lee armed.



NERVOUS-LEE, our heros avoid the hazardous spiky floor found in the Japanese level. Quite a popular Japanese domestic appliance, the spiky floor attachment can make any corridor a living nightmare for unwelcome intruders.



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ANY OF THE ITEMS BELOW

EXTRA LIFE	EXTRA LIFE
TRICKS	TRICKS
POWER UP	ENERGY
EXIT	POWER UP
	EXIT

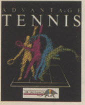
FINANCIA-LEE, the lads have a problem: as they only have 15 coins, shopping trips have to be careful-lee planned. Rather than make a few impulsive buys, the money is better spent on Paul Daniels-style tricks and collecting different personalities, such as Seime, the pyjama-clad fat bloke and Sunny, the green-haired man-mountain.

THE WORD

THE PROBLEM WITH *DOUBLE DRAGON 3* is that as a conversion, it didn't have a lot to start with in the first place. The coin-op wasn't as enjoyable as its predecessors (for example, the two main characters can no longer bash each other) – an element which has come across in the conversion. That said, it's a remarkably good adaptation, so if you did get some enjoyment out of all those pound coins you pumped into the arcade machine, you won't find much missing here. The opening music is surprisingly good (a subtle, breathy oriental piece), while the graphics, playability and feel of the game are all spot on – there are even a few elements here that improve on the original (which seems to be Storm's trademark… making arcade conversions better than the coin-op themselves, look at *Rod-Land*); in fact, the whole game seems to work better at home than in an arcade, but it's still not going to win any prizes for originality or innovation. That said, for those of you out there who need no encouragement to gobble up the next beat 'em up, this conversion is easily good enough to warrant your attention.

Pixel-perfect conversion of a decided-lee average beat 'em up

Paul Pres-lee



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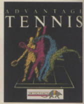

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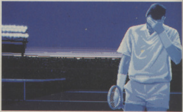

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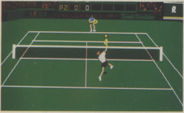
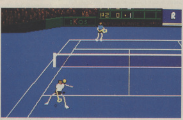
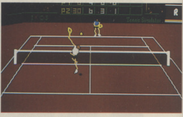


Marvellous high smash on the grass of Wimbledon.



Terrific between-the-legs-stroke on the synthetic surface of Tokyo.



Splendid backhand smash at the net on clay at Roland Garros.

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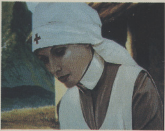
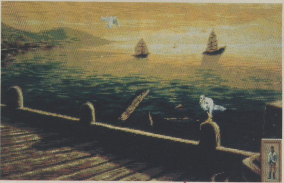
IF THERE'S ONE MAN who can make you an offer you can't refuse in 1920s China, it's Eugene Adolphous Lomax, an influential American businessman with more than his fair share of shady dealings. Take Jake Masters for instance – 'Lucky' to his friends (of which there are too few) and 'that damned Masters' to his enemies (of which there are too many). In order to get Jake to search for E.A.'s kidnapped daughter, the lovely nurse Kate, Lomax blew up his house boat, bought up the loan on Lucky's business and has threatened to have him killed if he doesn't pay up.

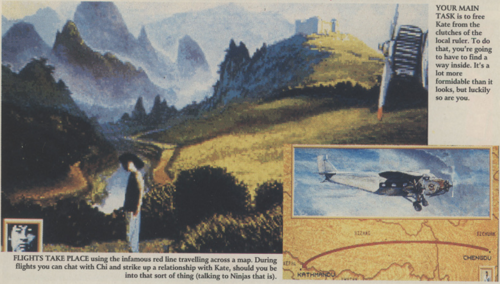
With such a strong incentive behind him (coupled with the promise of a fortune if he's successful), the down-and-out pilot takes up the job and starts his investigations. That's where you come in.



THE STORY revolves around Kate Lomax, daughter of a wealthy businessman. She has been kidnapped by a local ruler, to add to his harem, and Daddy Lomax soon persuades you to take up the search (by blowing up your house).



YOUR INITIAL INVESTIGATIONS take you to Chinatown, in search of the local Ninja, Zhao Chi. There are only three locations that you can visit, but each hold their own brand of eastern magic.

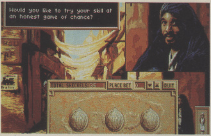


YOUR MAIN TASK is to free Kate from the clutches of the local ruler. To do that, you're going to have to find a way inside. It's a lot more formidable than it looks, but luckily so are you.

FLIGHTS TAKE PLACE using the infamous red line travelling across a map. During flights you can chat with Chi and strike up a relationship with Kate, should you be into that sort of thing (talking to Ninjas that is).

IN TRUE Indiana Jones style, you snatch the fair Kate from right under the villain's nose and escape with an equal amount of flair.

BETWEEN CHINA AND PARIS, you'll find yourself adopting many weird and wonderful means of transportation, the weirdest of which has to be a camel.



Would you like to try your skill at an honest game of chance?

DESPITE THE $20,000 waiting for you back in Paris, money is a sparse commodity. To gain the readies for a train ride out of Istanbul, Kate must try her luck at the local equivalent to Vegas.

AS YOU WOULD EXPECT, stealing his favourite girl from the tyrant's harem is not without its consequences. Throughout the rest of your trip, the furious villain sends his men to stop you.

THE WORD

HEART OF CHINA **IS THE LATEST product to be shipped from those flashy Americans and the 'big money' influence is immediately apparent with the digitised graphics and excellent music. But, as with all of the 'American giants', the game is flawed in too many crucial places. For a start, the conversion from the PC original hasn't been too smooth. Being a hard drive-based game, standard Amiga owners have to put up with plenty of disk-swapping and slow accessing times, all detrimental to the gameplay. Also, while the presentation is immaculate, there's hardly any challenge in the game, so you can get from start to finish in a matter of days. For the amount you're paying, you'd expect a few weeks worth of game at the very least. The plot branching is another aspect that doesn't quite live up to expectations. While it's claimed that the story can branch off in several directions, the only things that can really change are characters' opinions towards you and the solution to several (but not all) of the puzzles. The multiple endings simply involve playing the same scene with different text – only receiving money if that's all you're worried about or getting the girl if you displayed any affections. Heart Of China is completely faithful to the PC original (whether this is a good thing or not depends on your own view as to what makes a good game), only really faltering at the speed hurdle. If you're impressed by games that look and sound like nothing before it then away you go. But if you're after something with a little more substance and playability then you'll have to wait a bit longer.**

A wonderful crafted story that's marvellously presented but over before you know it

Paul Presley

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It's been four years in the making – has Argonaut created the ultimate flight simulator or an expensive white elephant?

BIRDS OF

BIRDS OF PREY
ELECTRONIC ARTS

PRICE £34.99

OUT DECEMBER

GRAPHICS	91%
SOUND	87%
DURABILITY	90%
PLAYABILITY	85%
OVERALL	88%

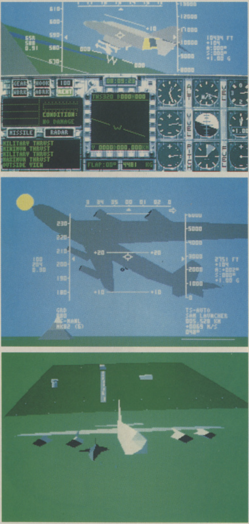
GAMES DEVELOPMENT can be a very dangerous occupation. The trouble is that it's very easy to come up with a theoretically sound specification for the 'ultimate' whatever, but putting ideas into practice is a very different kettle of fish. *Birds Of Prey* is a case in point. Just as the game is completed, the original contract with EA is approaching its fifth birthday.

Look back at our first Work In Progress (yes, this is the only game to have received two WIPs in *The One*) published in Issue 10 and you'll see screenshots of detailed planes flying over complex polygon cities and patchwork landscapes, and you'll read about a highly complex working world in which you are just one element in an ongoing war. Well, don't hold your breath. The game we have up and running on our Amiga is not the game that looked so impressive in that report two and a half years ago. Since then Birds Of Prey has evolved, but not for the better.

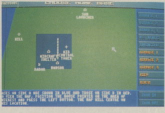
It certainly lives up to its claim to be a multi-plane simulator. With 27 NATO and Allied planes, 23 types of NATO and Allied ordnance, 13 Soviet aircraft and 13 types of Soviet ordnance it puts other multi-plane simulators like Vektor Grafix' Fighter Bomber completely in the shade. Proper campaigns are featured, in which the actions of both sides have a long-term effect on the availability of bases and resources – something you don't find in many other simulators.

There are 12 mission types: Air Interception, Air Superiority, Long Range Bombing, Bomber Escort, Close Support and Ground Attack, Border Or Sea Patrol, Reconnaissance, Troop Drop, Supply Drop, Stealth Bombing, Stealth Reconnaissance and Test Pilot. Only certain planes are suitable for particular mission types. The test mission can only be flown in the North American X-15A launched from the belly of a Boeing B-52 for instance. Nevertheless the program doesn't stop you using inappropriate aircraft, so if you want to try and use a Boeing 747-400 Jumbo Jet for a Close Support and Ground Attack mission then go right ahead and die!

All of the other features common to recent flight simulators are implemented, including a complement of external views, only this time the control panel and Head Up Display are overlaid automatically. Features that aren't quite so common are the ability to change the terrain between green fields, desert, and arctic conditions, to change the time of flight from Noon through dusk to night, and to fly with or without wingmen.



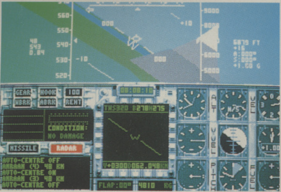
THE USUAL COMPLEMENT of external views is available but you can overlay them with the HUD and cockpit or have them without. Note how the weapons are actually shown in external views.



ASES ON SIDE A ARE SHOWN IN BLUE AND THOSE ON SIDE B IN RED.
O VIEW THE MAP, POSITION THE MOUSE POINTER ON THE AREA OF
NTEREST AND PRESS THE LEFT BUTTON. THE MAP WILL CENTRE ON
HIS LOCATION.

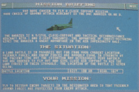
YOU CAN CHOOSE to play either of the two sides by selecting your home base on the map. They're not meant to represent any set of countries in particular, although the planes on each side do correspond to NATO and the Soviet Union.

PREY

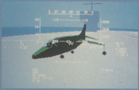


THE INSTRUMENTATION and Head Up Display you see here may look realistic but they've been designed to cater for every plane in the game, so there's inevitably some redundancy on most aircraft.

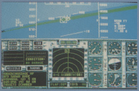
MISSION IMPOSSIBLE
Here's a taste of a sample Close Support and Ground Attack mission played out with Birds Of Prey.



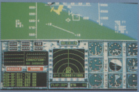
FIRST YOU GET your mission briefing; there are none of the maps or detailed explanations you might have come to expect from other simulators.



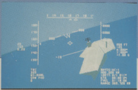
YOU'RE LIFTED onto the deck of the carrier and connected to the sling ready for take off.



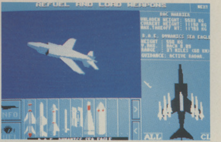
ONCE YOU'RE SAFELY UP and over the ocean it's time to start homing in your objective.



BANG ON! The target explodes in a brilliant burst of flame. Now it's time to head home.



AT LAST YOU DROP back down towards the carrier, satisfied that you've come back in one piece once again.



BAC HARRIER
UNLADEN WEIGHT: 5533 KG
CURRENT WEIGHT: 11192 KG
MAX.TAKEOFF WT: 11793 KG
B.A.E. DYNAMICS SEA EAGLE
WEIGHT : 550 KG
V.MAX. : MACH 0.85
RANGE : 37 MILES (60 KM)
GUIDANCE: ACTIVE RADAR.

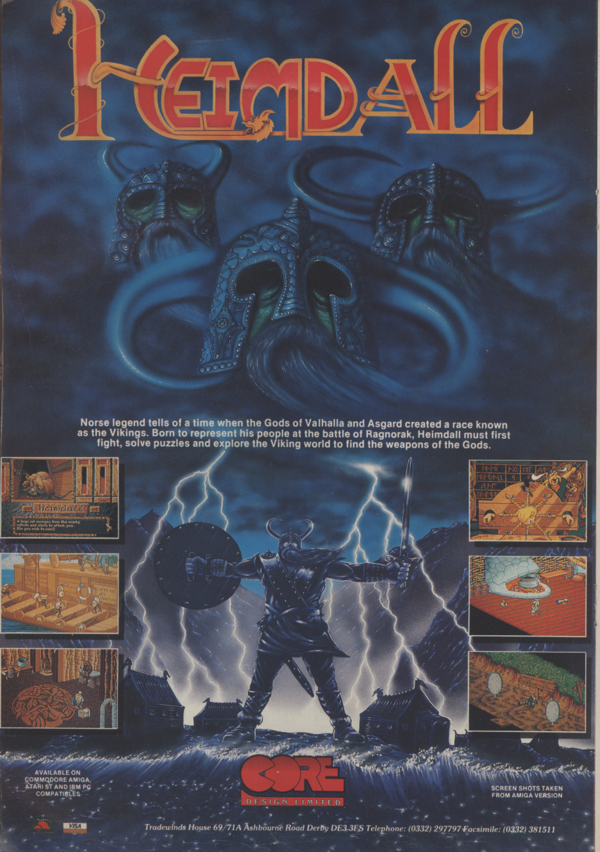
ONE OF THE MORE attractive pre-flight screens is the armament selection screen. Only appropriate weapons are shown. A nice touch would have been to display the weapons on the plane as they are bolted on.

THE WORD

BIRDS OF PREY **DOESN'T LOOK or feel like a product that has been four years in development. On the contrary, it is probably the piecemeal, strung out development of the game that has resulted in my major criticism – it doesn't have the solid playability and atmosphere you find in, say, MicroProse's flight simulators. It is one of the least user-friendly and poorly presented flight simulators I've seen in a long while. While there are a lot of aircraft and weapons packed in here, each with accurately modelled flight characteristics, Argonaut has compromised by using a generalised control panel and Head Up Display. Despite the continuity provided by the ongoing campaign, Birds Of Prey simply fails to involve the player. Graphically you'll find some competent 3D but again it isn't as detailed or as fast as *F-15 Strike Eagle II*, and it certainly bears little resemblance to those pretty patchwork quilts and detailed cities seen in early screenshots. Sound effects are realistic except that they are as generalised as the cockpit layout. In short, Bird Of Prey has much to offer aircraft enthusiasts who want an opportunity to 'fly' more exotic types of plane, but the rest of us will find more enjoyable fare elsewhere. In the light of this Argonaut's baby may face very stiff competition when Glynn Williams' *Air Duel* appears from MicroProse in the near future.**

A competent no-frills multi-plane simulator that plane buffs will enjoy

Laurence Scotford



HEIMDALL

Norse legend tells of a time when the Gods of Valhalla and Asgard created a race known as the Vikings. Born to represent his people at the battle of Ragnorak, Heimdall must first fight, solve puzzles and explore the Viking world to find the weapons of the Gods.

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Jools Watsham dusts off his boxing gloves and slips into his baggy trunks to go for the knockout with Mindscape's *4D Sports Boxing* – a strangely shapely rendition of the noble art.

4D SPORTS BOXING

WHAT DO YOU KNOW? Punching polygons! And before any of you say it, it's got nothing to do with dead parrots (Polly, gone? Nah, forget it). In an attempt to add a little unique flavour to its addition to the massed ranks of boxing simulators, Mindscape's pugilists are built up from many multi-sided shapes – unusual, but nice.

One nice touch is that you can create your own contender to take part in the main event, choosing everything from his height to the colour of his trunks! And once you've created the ultimate Tyson-basher, you can then save him for a later date. Your opponent is chosen from a list of 50 computerised champs (with the ones that you're good enough to fight marked by a star).

When you're happy with the way you look, and your opponent seems to be a complete pushover, it's finally time to jump into the ring.

As soon as the action starts, many things can be changed to suit your needs. You can start off by throwing in the towel (an option purely for wimps), change the camera view and change the rendering from low level detail to high.

4D SPORTS BOXING
MINDSCAPE

PRICE
£25.99

OUT
NOW

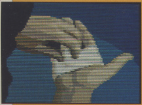
GRAPHICS
77%

SOUND
82%

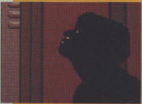
DURABILITY
85%

PLAYABILITY
88%

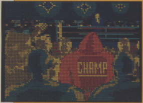
OVERALL
84%



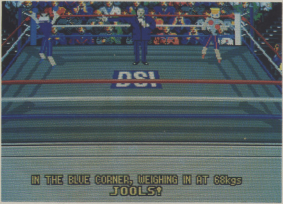
BEFORE THE FIGHT, there's a short introductory sequence. Here, it's time to turn yourself into a mummy, to scare your opponent into a K.O...



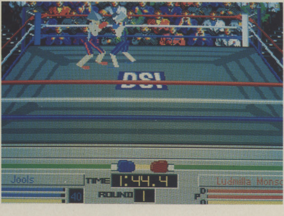
...NEXT IT'S TIME to pray for a lucky punch...



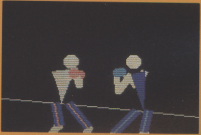
...BEFORE FINALLY WALKING to the ring, while your opponent's fans get a little too close for comfort.



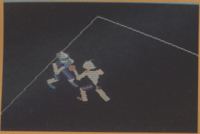
IN THE BLUE CORNER, WEIGHING IN AT 68kgs
JOOLS!



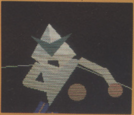
"OH, AND THAT WAS A LOVELY COMBINATION from Ludmilla, but – my word! – Jools has floored him! 1... 2... 3... 4... 5... 6... 7... 8... 9... oh, and he's getting up. No, it's all over, you're OUT!" Everything you need to know is clearly depicted in the bottom panel. The two boxing gloves indicate how close the fighters are to one another – when the bar between them glows yellow, it's fight time. The three bars below each fighter indicate their respective healths: when your opponent's top bar (D) is nearly exhausted, go hammer and tongs for the K.O. You should get it.



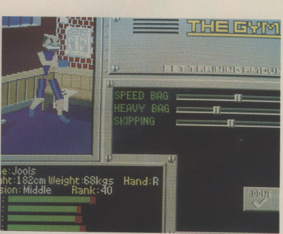
4D SPORTS BOXING gives you the advantage of being able to view the fight from any pre-set or personally preferred position: from your eyes, your opponent's eyes, from above and even below – any angle you can think of really. This particular view is quite useful, as you can see exactly what's going on.



THIS TOP VIEW, however, is pretty useless for fighting. It is useful for telling the exact distance between you and your opponent, but when it actually comes to laying punches… you'd be better off swinging blind!

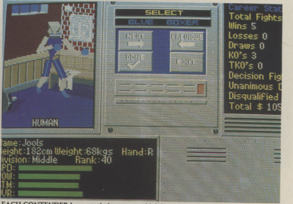


AS YOU WOULD BE if you stuck to this viewing angle! If the positions were switched, then it might be of some use, but as it is, you're far better off sticking with the preset, full-ring panorama.



e:Jools
ht:182cm Weight:68kgs Hand:R
sion:Middle Rank:40

TO GET INTO SHAPE, simply spend a few minutes in the gym, where you can increase your speed by using the speed bag, build up power with the heavy bag and improve your stamina with some skipping.



Career Stat
Total Fights
Wins 5
Losses 0
Draws 0
KO's 3
TKO's 0
Decision Fig
Unanimous D
Disqualified
Total $ 105

ame:Jools
eight:182cm Weight:68kgs Hand:R
ivision:Middle Rank:40
PD:
OW:
TM:
VR:

EACH CONTENDER has a statistics report which lists the amount of fights they've had, how many of them they've won or lost and what the final decision was (whether it was a K.O., a unanimous decision or even a disqualification). This also includes the fighter's name, height, weight, division, rank and even what his or her (yes, there are females fighting too) strong hand is.

THE WORD

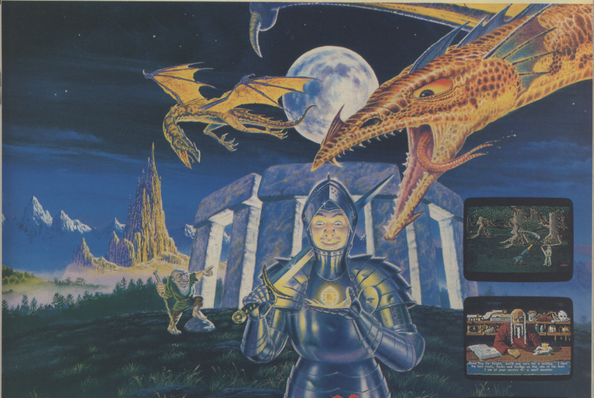
An original boxing sim that's a real knockout! (well, almost)

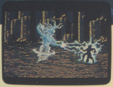
WELL, IT'S WORKED! Because of the use of polygons, *4D Sports Boxing* has a completely different look to any other boxing game. The fact that each fighter is made up of countless individual shapes adds an extra element of realism to their movements and thus endows the game with an authenticity that's been lacking in previous fight sims. It's really quite amazing what these digital dunderheads can do – although the response time isn't as quick as I'd have liked, the amount of furious combinations you can throw is great (in just two rounds I managed to throw 238 punches, even though only 23 actually hit my opponent!). That, with the meaty 'ughs' that occur on making contact, creates a real feel. There are a few small points that irritate me though: when you select auto rendering, the detail of the heads suddenly changes, or completely disappears in the middle of a round (if you pick manual, you either get a slow or unattractive game). Another disadvantage is that when you're just planning to deliver a meaty combination, your character freezes, and a quick waggle on the joystick is the only way to shake it – by which time your opponent has floored you! Apart from that, 4D Sports Boxing is a competent boxing simulator. If you can put up with losing your head and occasionally getting frozen, then this is the game for you.

Jools Watsham

MOONSTONE

A HARD DAYS KNIGHT





SO MUCH FUN –YOU'LL DIE!

Moonstone - a remarkable combination of fast, aggressive combat action and subtle role-play set in a fantasy world, that uniquely challenges your brain and your reflexes - while covering you in gore.

Oh, by the way, if the sight of so much blood upsets you, don't worry. The blood is an option!

Moonstone features nearly 1,000 frames of incredible animation in 2 Megabytes of monsters and creatures, over 60 beautifully painted backdrops and detailed scenery. Sound effects are high quality digital samples and includes a full musical score and stunning full screen animated introductory and game complete sequences.

12 *Moonstone contains scenes of strong graphic imagery with particular realism. Although these scenes are optional, this product is voluntarily rated 12. Parental Guidance is recommended for younger players, however this is not a legal requirement.*

©1991 Mindscape International Limited. All rights reserved. Moonstone is a trademark of Mindscape International Limited. *Written by Rob Anderson.*

MINDSCAPE

For your local dealer, contact: Mindscape International Ltd, The Coach House, Hooklands Estate, Scaynes Hill, West Sussex RH17 7NG. Tel: 0444 831·761

There's nothing square about this addictive cubic arcade puzzle game from north of the border.

DEVIOUS DESIGNS
IMAGE WORKS

PRICE
£25.99

OUT
NOW

GRAPHICS
89%

SOUND
85%

DURABILITY
80%

PLAYABILITY
88%

OVERALL
87%

DEVIOUS DESIGNS

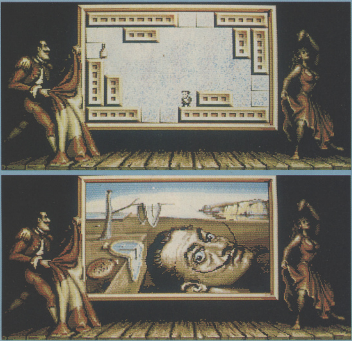
JUST WHEN YOU THOUGHT you'd finally managed to knock some sense into the idiots who still believe the Earth is flat (and believe me they're out there), along comes the evil Dr. Devious to put a spanner in the works by turning the Earth into a cube, at least that's what his plans are. He's been inspired by one of Picasso's Cubist paintings. Fortunately, Devious still has some experimenting to do before his cubing device is perfected. Unfortunately, his experiments are being carried out on the world's most famous structures and objects.

It's up to you, J.J. Maverick, to thwart the evil doctor's plans by uncubing all the cubed structures and eventually facing Dr. Devious himself for a final geometric showdown.

All this hokum is basically an excuse for an original arcade puzzle game developed by a new Scottish programming duo. Each screen has a number of geometric, *Tetris*-style shapes which, again like Tetris, have to be slotted into a pre-defined pattern. On some of the screens many shapes are already in place and only one or two of them have to be manipulated. Once all the shapes are properly placed, the object is uncubed and the level is finished.

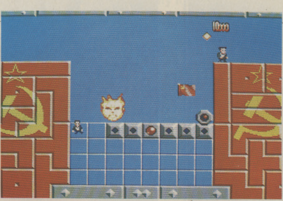
Shapes are manipulated by guiding the tiny figure of J.J. around the screen and getting him to carry, pull, throw and drop them into position. It's not quite as simple as it sounds though. Each level has a strict time limit and J.J. is constantly hounded by a variety of strange beasties, some of which are deadly. To cap it all, Devious' cubing device has caused very strange things to happen to gravity, so J.J. can never be quite sure which way is up.

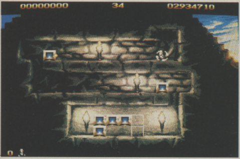
Every 10 levels J.J. must face an increasingly deadly Dr. Devious in a short shoot 'em up section, before he can proceed.



YOUR OBJECTIVE is to guide J.J. around the screen, manipulating the blocks until they are all correctly placed, as indicated by the 'ghost' shapes. Providing you get everything together in the time allowed, you are rewarded with a pretty pic of the completed and uncubed object.

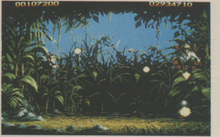
OCCASIONALLY YOU'LL COME ACROSS a level that doesn't work the way you expect it to. Don't be fooled by the block-like shapes to the sides of the screen. All that is required is to catch the blocks that fall from the top of the screen. Each one caught creates another piece of a bridge across the object. Once that bridge is completed the finished object appears.

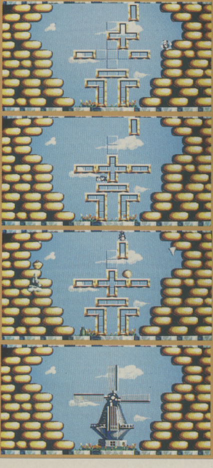




NORMALLY THE TIME LIMIT isn't too much of a problem, but this level is one of the exceptions. It may look simple – there are only two blocks to move – but you have just about enough time to do it, so it is essentially a race against the clock.

EVERY 10 LEVELS you'll have to face the evil genius Dr. Devious. He bounces around in his ship dropping his deadly silver balls while you try to knock seven types of hell out of him with your gun.





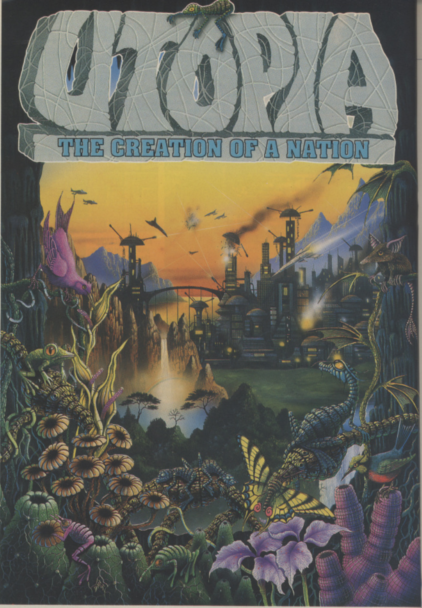
THIS IS JUST ONE example (a fairly simply one at that) of the sort of mind-bending puzzles you can expect to find in *Devious Designs*. The trick here is to make use of J.J.'s ability to pull objects while he is actually standing on them. Remembering that every surface has its own local gravity, J.J. can pull the cross shaped block from any of its sides. Once this has been properly located it is a simple matter to 'fall' to the top of the screen and then 'drop' the remaining block into place.

THE WORD

THIS IS QUITE THE MOST ORIGINAL and enjoyable puzzle game I've played in a long time. *Devious Designs* is one of those games which requires a nice combination of dexterity and lateral thinking (exactly the same qualities that have made *Tetris* such a hit). But what really makes it stand out from the crowd is its superb presentation: games of this type, which rely on solid playability for their appeal, are often a bit lacking in the audio-visual department, but the designers of this one have obviously thought long and hard about making it look and sound as good as it plays. Each level has a distinctive background and soundtrack appropriate to the part of the world the cubed object comes from, and the objects themselves, once completed, are superbly drawn. The variety of levels and the relief provided by the shoot 'em up sections makes Devious Designs worthy of a place in the collection of anyone who enjoys brain games.

> **A zany combination of arcade action and lateral thinking**

Laurence Scotford


UTOPIA
THE CREATION OF A NATION

Screen shots from various formats.

SUPER STAR "The best game Gremlin has ever released." 94%

THE One "A cross between Sim City & Populous." 93%

GAMES-X GAME OF THE WEEK "Utopia is an excellent game."

AMIGA COMPUTING GAMER GOLD 93% "The next Generation in Godgames"

ACE Trailblazer Ace Rated 920

Can you create Utopia? Now's your chance to find out. Leading a colonising party to a barren planet you aim to create the perfect society, where everyone has a quality of life rating of 100%. Do you spend your money on weapons or social research? Build hospitals or tank factories? The myriad of decisions to be made are yours, and the fact that there are over ten different alien races all bursting for the opportunity to wipe out the colony should speed up the decision making process. An icon driven game with the main playing area presented in isometric 3-D, Utopia breaks new ground in computer entertainment.

GREMLIN®

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It's been eagerly awaited for at least two years and now it finally looks like it's arrived. Can the Diddy men pull off another *F-29*?

EPIC

THERE'S NOTHING LIKE a supernova to bring a planet together (or rip it apart, but you know what I mean). During the year 6014, a deep space probe reveals that our very own sun is on the verge of exploding, leaving the population of Earth an estimated 30 years to find a safe haven.

Ulysses VII, a mere 560 light years (approximately 4.25 years) away is the nearest planet outside the sun's blast radius. Unfortunately, the quickest route to the planet involves travelling through the Rexxon Empire, a notoriously bloodthirsty race, that would like nothing better than to blow every human out of existence.

What the Rexxons don't realise is that they too are in the danger area and, despite several peaceful diplomatic missions by Earth to persuade them, they are intent on staying put. Of course, now they know that the humans are coming and they are massing their forces to meet them.

Fortunately, Earth has an ace up its sleeve. Ancient legends and documents have revealed plans for the Epical fighter, a 'super-ship' far in advance of anything Earth (or the Rexxon Empire) has ever seen. Limited resources mean that only three of these fighters can be built, but by sending them on a series of missions ahead of the main evacuation fleet, they might be able to tip the scales in the favour of Earth and see a successful re-colonisation.

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SOUND
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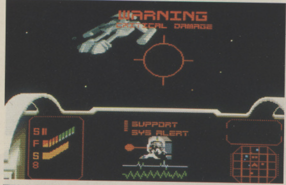
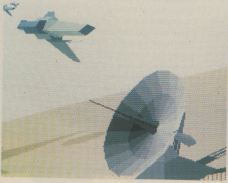
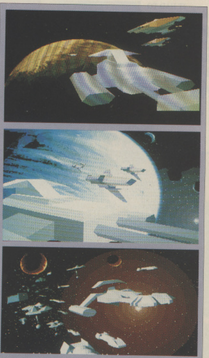


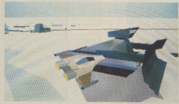
THIS IS WHERE the brunt of the action takes place, in space. Your cockpit contains the current shield, fuel and velocity readouts, a short range radar and a multi-purpose viewscreen showing either messages, the targeting computer or a missile view.



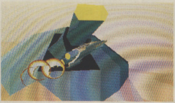
NOT ALL of your missions take place against a starry sky. Several prime Rexxon targets are located on the planets' surfaces, such as this radar dish, transmitting signals back to the main Rexxon fleet.



IF ANYONE THOUGHT that the storyline sounded a little bit like *Battlestar Galactica*, wait until you see the graphics. As the entire Earth fleet leaves for a new home, you can't help wondering where you've seen it before.

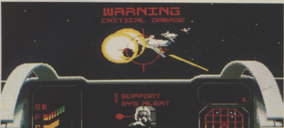


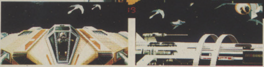
OTHER PLANET SURFACES include this icy terrain, complete with giant snow ploughs...



... and this Mars-type planet. Hidden here is a giant cannon which can blow a fleet ship apart.

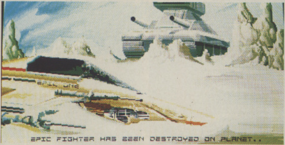
The largest battles take place far above the planets, battles that involve whole garrisons of fighters, bombers and warships plowing into each other. One thing you have to watch out for in these mass exercises of genocide, is that you don't shoot friendly ships.





TO GET A COMPLETE view of your surroundings you have several viewpoints to choose from, useful for spotting those 'bandits on your six'.

IT HAD TO HAPPEN sooner or later. Your Epical fighter just wasn't capable of holding off the entire might of the Rexxon Empire. Luckily, Earth scientists managed to produce enough materials for three fighters. One down, two to go...



SUPERNOVA

ONE OF THE MORE intriguing aspects of astronomy is the occurrence of a nova or novae, a star which increases its brightness for a short period of time (usually a couple of days). Scientists believe that a nova is the result of a partially exploding star, ejecting material at a speed greater than that of the star.

A far more worrying phenomenon is the supernova, whereby a star, after achieving nova status, completely explodes (destroying any planetoids within its blast radius), reaching a far greater level of brightness. The nearest supernova ever recorded was on 24th February, 1987, the Large Magellanic Cloud, a mere 160,000 light years away. It has become widely evident to the scientific community that if our Sun should ever go supernova, the Earth would almost certainly go with it. How's that for a sobering thought?

THE WORD

Epic by name but not quite by nature

F-29 RETALIATOR WITH KNOBS ON, that's what you're bound to think after first glances at _Epic_ (which wouldn't necessarily be a bad thing as F-29 wasn't that bad to begin with). There's no doubting that Epic owes much of its grandeur to the graphics. The size, scale and speed of some of the 3D objects is nothing short of mind-blowing (take the huge Magma Cannon or any of your fleet ships for example), but once you've got over these feats of graphical programming, you'll discover quite a healthy game too. It does have its bad points, quite a few in fact, the first of which involves the relatively small amount of missions to fly. Although each is well thought out and marvellously atmospheric, none are spectacularly challenging and it would have been nice to have more than eight missions in the overall package, even if it meant another disk. Another niggle is with the mass combat scenes. Quite often there's just too much going on, too many ships flying around, so unless you've got particularly quick reactions, it's hard to tell if that mass of grey is a good guy or a bad guy. A colour scheme wouldn't have gone amiss. Epic's biggest problem is that there are just too many minor bad points hidden by the flashy exterior. Don't think that it is a bad game, far from it, Epic is remarkably good, it just doesn't quite live up to its name, which is a shame as there really is something special bursting to get out. This is really the 16-bit equivalent of _Wing Commander_ (at least until Wing Commander makes the conversion): nice graphics coupled to a good, but not outstanding, game.

Paul Presley

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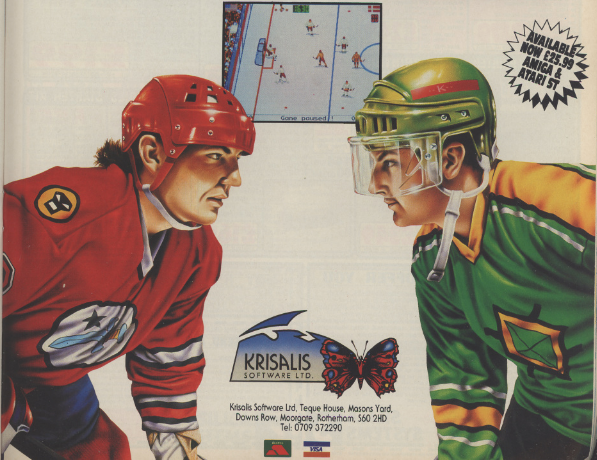
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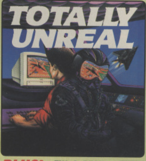

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What started out as a joke is now one of the most promising platform games around. The Last Ninja goes back in time, to the days when he was the...

FIRST SAMURAI
IMAGE WORKS

PRICE
£25.99

OUT
NOW

GRAPHICS 87%

SOUND 89%

DURABILITY 88%

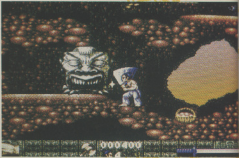
PLAYABILITY 90%

OVERALL 89%

WAY BACK WHEN, in the ancient lands of mystical Japan, a Demon terrorising a village was no big thing. It was happening everywhere you looked (most people blamed it on the parents or the school system). Still, one Demon in particular was giving a young samurai and his wise old master a bit of a hard time.

He turned out to be the Demon King and, having killed the samurai's master right in front of him, proceeded to cause havoc across the rest of the country. Eventually, the young samurai sought the help of an ancient wizard-mage and together they tracked the Demon King to his mountain holiday home, only for him to escape into the far-flung future before the samurai could wreak his revenge.

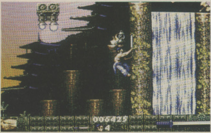
Naturally our young hero wasn't going to leave it there. Persuading the wizard to let him go, he followed the evil one to the outskirts of his home town, ready to do battle with whatever was sent at him.



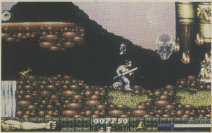
AT FIRST, your only defence is your basic martial art skill, but that's only until you've built up enough magical power to gain a sword. The amount of power you have is indicated by the sword at the bottom of the screen.

FIRST SAM

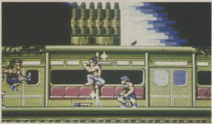
THE AIM in each level is to collect a pre-set number of 'special objects', which the wizard-mage uses to solve a tricky puzzle towards the end. There are always more than the necessary amount of objects, so you don't have to explore the entire map.



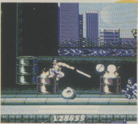
AT CERTAIN POINTS the wizard-mage appears, letting you know that his help is needed to overcome the present obstacle. His powers are summoned by ringing one of the many magic bells that are scattered around.



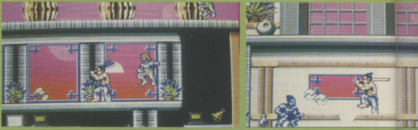
BEFORE YOU REACH the city, you must undertake a journey filled with terror and violence – where else but on the Tube? This is little more than a shorter, limited version of the previous (and forthcoming) levels but acts as a nice change of pace.

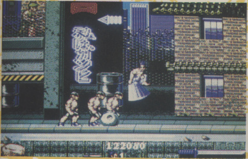


THE THREE CITY LEVELS consist of run-down old tower blocks, thug-ridden apartments and mutant-infested sewers. Still, what do you expect from an inner-city of the future?



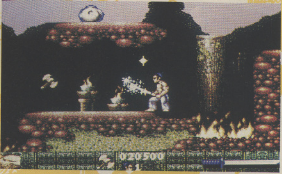
FINALLY, IT'S INTO the Demon's penthouse and a tangle with his armed security guards and trouble-seeking robots. The Demon himself won't make an appearance without the aid of some mystical scrolls. Find them, find the Demon.





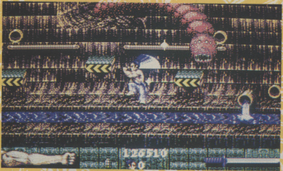
DOTTED THROUGHOUT the land are a number of pots, used for saving your game position and as a landing platform for when you pick up a magic teleportation lantern. The pots are charged by your magical energy, so use them sparingly.

ALTHOUGH HE'S ARMED with a pretty powerful sword, a young samurai can always make use of extra weapons. Axes, shurikens and throwing daggers litter the landscape and can be added to your inventory, one weapon at a time.

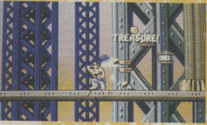


URAI

A GUARDIAN AWAITS you at the end of each level. The level remains in memory, so you can return to it later if you need a particular item.



JUST BEFORE you reach the Demon's penthouse, you have to endure the terrors of his life complex. Rather large and elaborate for an elevator, you've got to find nine computer disks in order to make sure you get off at the right floor.



THE WORD

FIRST SAMURAI HAS A LOT of things in its favour, not least of which is the instant playability. Although our young hero can perform a total of 25 different moves, almost all of them seem to be instinctive, needing no great feats of memory. At times it's almost as if the on-screen action is mirroring your joystick movements (as you curve the joystick across the top from left to right, your sword performs the same movement). Not many hack and slash games have been able to conjure up such a feeling of control. On top of that, you can hardly fault the presentation – there's so much detail in each of the sprites and the animations are far better than any other game of this type currently available. Is there anything negative to say about First Samurai? Well, doubts they are a-lingering over the lasting appeal. Although the background changes after every three or four levels, by level four things are becoming a wee bit repetitive in the playability department. Still it's only a minor niggle and not one that's going to affect the game as a whole. What is on offer is both very playable and very attractive and will appeal to almost every type of games player. An all-round winner.

One of the most playable hack 'em ups for a long time

Paul Presley

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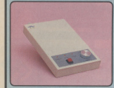

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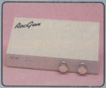

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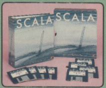

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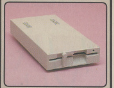

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It's third time around for everyone's favourite robot policeman and this time Ocean is taking a different view of things.

ROBO

ROBO-COP 3

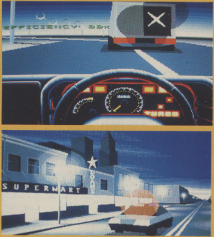
OCEAN

PRICE	£25.99
OUT	NOW
GRAPHICS	90%
SOUND	82%
DURABILITY	87%
PLAYABILITY	80%
OVERALL	83%

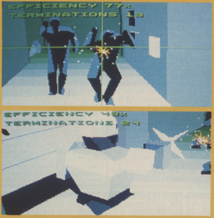
ACCORDING TO PAUL VERHOEVEN, Frank Miller and the other men behind *RoboCop*, Detroit is most definitely not the place to be in the near future. After it was ravaged by gang warfare in RoboCop, then flattened by giant robots in the sequel, the old city now finds itself being completely wiped out by Omni Consumer Products (OCP) and its new Japanese owners, Kanemetsu Industries.

A special force of Rehabilitation Officers (Rehabs) has been formed to clear the streets of the gangs, in order to make way for the construction of the ultra-modern Delta City. Unfortunately, the Rehabs are a bit too ruthless in their efforts and tend to force innocent citizens out of their homes. It's not long before a resistance movement is formed.

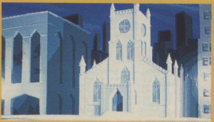
All this puts RoboCop in a rather awkward situation. One of his prime directives is to serve the public trust by obeying the Rehabs' orders, but another tells him to protect the innocents. Naturally, in the film Robo makes the 'right' decision, but in the game it's up to you.



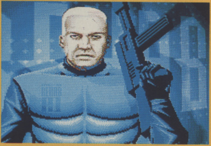
IT'S ONTO THE STREETS of Detroit for the driving section. RoboCop finds himself in pursuit of a band of rebels who have broken into a police armoury. Halfway through the chase, a message comes across the police radio concerning Officer Lewis. This is your first choice in how the game progresses, do you continue after the rebels, or do you go to help Lewis?



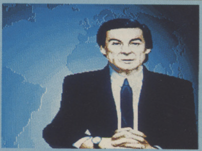
AFTER APPREHENDING the rebels, you are sent into the alleyways of Detroit to rescue Lewis from a gang of Splatterpunks. This takes the form of a first-person perspective maze, with bad guys round every other corner.



ROBOCOP'S NEXT decision is at the church. His orders are to go in and clear it of rebels, but his prime directives tell him to protect the innocent. You could blow them all away, but you won't get much further in the game.

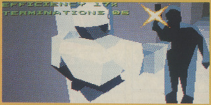


TURNING REBEL, escaping from the church and learning of Lewis' murder (for which he is blamed), RoboCop sets off in search of MacDaggart (the Rehab leader) for a spot of revenge. Possible hiding locations are the police HQ or the local hotel. Once again, it's up to you to decide where to go.

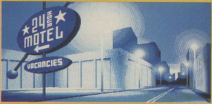


THE DIFFERENT ARCADE SECTIONS are linked together by Mediabreak, Detroit's local news station, fronted by Casey Wong. From here you learn of OCP's latest efforts to stop you doing your job.

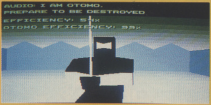
COP 3



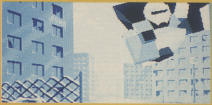
THE SEARCH begins at the Metro Police station where a group of Rehabs is located. This is similar to the sewer sections: RoboCop walks around, gun in hand, looking for bad guys.



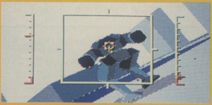
THE OTHER place where MacDaggart could be is the hotel. As in the police precinct, RoboCop stalks the corridors, checking each of the rooms for possible lawbreakers.



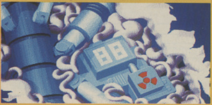
ROBOCOP RETURNS to the rebel hideout to find it destroyed by Otomo. In the first beat 'em up section, he has to fight for his life against the robotic answer to Jackie Chan.



THE NEXT MORNING, Robocop learns of OCP's, Kanemetsu Industries' and the Rehabs' final push to gain control of Detroit. Finding a handy jetpack, RoboCop flies off to help the rebels fight off the invading tanks, guns, soldiers and ED209s (a RoboCop film wouldn't be a RoboCop film without an ED209 or two).



THE FINAL showdown comes at the top of the OCP tower. Two robotic ninjas are waiting, both with rather handy thermo-nuclear bombs in their stomachs.



THE WORD

IT'S NICE TO SEE Ocean trying something different with its film licences instead of slapping out the usual platform clone – although even in 3D it still amounts to no more than a couple of driving games, a couple of walk-along shoot 'em ups and a couple of beat 'em ups all tied together. You do get an awful lot for your money, with both the five stand-alone arcade games and the larger movie tie-in all in the same package. Where it fails to deliver the goods is at the playability station. Visually, DID has outdone itself (with the exception of *Epic*, also reviewed in this issue) and has managed to create a suitably gloomy atmosphere for RoboCop to blast punks away in (though one criticism is the seemingly everlasting night). Unfortunately, there's not an awful lot of skill needed to deal with the shoot 'em up sections and it's here that the *RoboCop* theme isn't as cleverly implemented as it could have been, the character being a mere addition to a carefully designed background. A sensible option (or so you would have thought) would have been the use of RoboCop's infra-red vision to see if there's anyone lurking around the corners: instead you have to take your chances and hope you hit them before they hit you. The hand-to-hand combat isn't particularly effective either – it's a sad fact but beat 'em ups just don't work in 3D (apart, perhaps, from *4D Sports Boxing*). *RoboCop 3* is by no means a bad game, in fact it's very good. With the film still nowhere near a release yet, it's hard to guess whether the adaptation is a good one, but it certainly seems to have a lot in common with a film. Sadly, though, there are places where everything just falls apart for no good reason, and it needs more than just the presence of our metallic hero to keep things together.

> **Well put together but lacking a certain something**

Paul Presley

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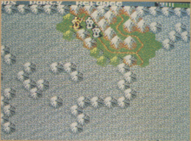
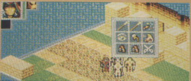
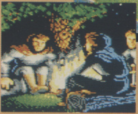


THE MAJORITY of the game takes place on the wilderness map. Your party of four scouts is represented by the small golden statue, with the refugees following in your footsteps. The bad guys are shown as grey statues and their actual type isn't revealed until you encounter them.



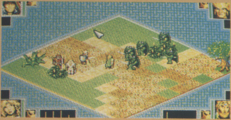
INVESTIGATING A hex takes you to the more personal up-front view. The characters can be issued commands, either individually or as a whole, by using the icons.



EVERY NOW AND THEN you'll need to approach the refugee party and ask them to do something. Unfortunately, the refugees have set up a council to guide them, and councils being what they are, it usually takes a while for them to come to a decision.

TO BRING YOU UP TO DATE: in the mystical world of Krynn, a war is being fought across the entire land between good and evil. A band of adventurers (the Companions of the Lance) have dedicated themselves both to fighting the evil forces wherever they may be and to finding a way to stop the invasions.

Their most recent mission involved freeing the inhabitants of the fallen city Pax Tharkas from their evil captors. This they achieved by magically sealing the city gates long enough to make good the refugees' escape. Now, however, comes the task of finding a safe haven for them before the evil forces break out and give chase.



IF YOU ENCOUNTER any monsters, you have a choice of two tactics – you can either fight or run away. Each character can be issued individual commands or can be set under computer control.

THE WORD

SSI'S AD&D SERIES has never been quite as popular with us serious games players as it has on the IBM PC, with the notable exception of *Eye Of The Beholder*, so it's pleasing to see that the American strategy specialist is trying to make the series appeal to a more mainstream audience. It's just a pity that *Shadow Sorcerer* doesn't offer as much as EOTB did. OK, it's a completely different style of game, but there's no reason why it shouldn't be just as much fun to play, even without all the 3D shenanigans. Shadow Sorcerer fails in that there is either too much or too little going on at any one time. The refugees tend to move at such a slow pace that you can't help getting bored waiting for them before you decide to forget them and just start exploring. Of course, this leaves them completely open to attack and there's no way you're going to be able to get back in time. The flip-side to all this is that during combat, everything is in real-time and the computer has no sense of simple strategy. You will often get into combat and prepare your wizard to cast a fireball spell, only to find that the rest of the characters have run into the fight and got in the way, completely wasting it. Shadow Sorcerer could have been good and to a certain extent it is. It just never quite reaches the parts that other RPGs have managed to in

Nice idea that's well implemented, but nothing to get excited about

Paul Presley

Belt up and put the pedal to the metal, in the SFPD's annual jaunt from one side of San Francisco to the other.

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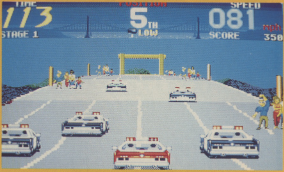
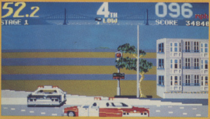
A POLICEMAN'S LOT is not a happy one: driving around on the beat, arresting criminals, beating the living daylights out of them and then, at the end of the day, going home to your wife and kids for more mindless violence.

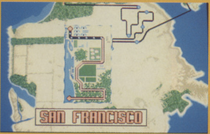
At least there's one thing to look forward to: the annual race through the streets of San Francisco sees the best drivers from the local station houses getting together and burning rubber. Your aim is simple – get from A to B within a certain time limit. Manage this, and it's on to C and D – fail, and it's back to the beat for another year.



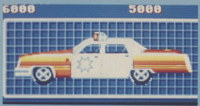
THE ACTION STARTS when the Chief gives the go-ahead. As hundreds of cars screech into the distance, bumping past you, your car is left a quivering wreck. Two gears (high and low) are available to you, best changed at around the 85-90mph mark.

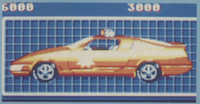


AT THE END of each stretch comes a nerve-wracking corner. The game swivels through 90 degrees and things get a little hairy as you try to avoid the crowd.



A PROGRESS map showing your route appears at the end of each level. This might have been of more use before each level, but it's not like arcade games to make things easy for you, is it?





THERE ARE TWO squad cars to choose from, one with higher speed, the other with faster acceleration. Choose carefully – once selected, you're stuck with that car until the end of the race or the game, whichever comes soonest.

Lacklustre attempt to rekindle the *OutRun/Chase HQ* genre

FIRST IMPRESSIONS of *Cisco Heat* don't inspire much hope for the rest of the game. With most arcade racing games, you're given at least a basic sense of speed when racing down streets at 170mph. With Cisco Heat, however, the only speed you experience is when you whip the disk out of your drive. The graphics are mostly adequate, but barely rise above that level and when it comes to turning corners, things just get incredibly confusing and uncontrollable, mainly due to its jerky scrolling and blocky graphics. Enough criticism: Cisco has got a few redeeming features, namely the music and sound effects, both of which suit the style of the game perfectly. Smashing into cars and lamp posts produces fairly realistic results (your car spinning in the air and so on) and the statistics screen for both of the cars is a nice touch, but none of this really breathes any fresh air into what is just another in the long line of dated-looking race games that only really work in the arcades (and even then only with the use of some kind of gimmick).

TIP OFF

The sheer pace of the game, end to end action and tactical game play is the core of TIP OFF, a basketball simulation -

A SIMULATION WHICH IS GREAT FUN TO PLAY

Players' skills, attributes and fitness together with the astute substitution of players and change of tactics banks by the coach, holds the key to success in basket ball. TIP OFF, therefore includes some managerial aspects of the game. The main features are:-

- Multi directional scrolling screen
- Five skill levels. Skill level of both teams can be set independently.
- 1 to 4 players option. Option to play against the computer or another player or team up with another player against the computer or another player or two players.
- Facility to practice skills and tactics.
- Facility to create a team at all skill levels and design tactics.
- Instinctive Joystick controls to dribble, pass, shoot or do a dummy. There are two running speeds, two types of dribbling and passing and five types of shots at the basket (Jump shot, Hook shot, Skyhook, Running Jump shot and Slam Dunk).
- Each player on the court is an individual with a unique mixture of attributes (Age, Height, Flair, Pace, Stamina and Composure) and skills (Passing, Dribbling, Stealing, Shooting and Jumping).
- Two types of Leagues. Action Replay at 3 speeds.
- Extra moves are available using two independent button joysticks using the EXORLENCE System.

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Amiga Screenshot's Shown

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EASY TO PLAY - HARD TO MASTER

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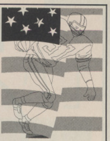
AMERICAN FOOTBALL COACH

on the Amiga (1 meg only)



You have a 5 year contract to take LONDON to the AMOSBOWL final. Against you in season 1 are 9 other teams of equal skills (in differing positions) but headed by coaches who are far superior to any you have faced before. There are no magic joysticks or skill levels here ... as coach you call the plays and then sit back and WATCH the results on our marked out chalkboard courtesy of the magic of Amos. You will see .. EVERY PLAY .. of EVERY GAME .. of EVERY SEASON including:

KICKOFFS. PUNTS. RETURNS. TOUCHDOWNS. FUMBLES. INTERCEPTIONS. INSIDE BLITZES. OUTSIDE BLITZES. SACKS, SAFETIES. BOOTLEGS. SNEAKS. DOUBLE COVER. REVERSE RUNS. DROPPED CATCHES (yes you do see the ball pop out!). 2 MINUTE DRILLS. etc and all played at a speed that makes for exciting viewing and times of Frustration, Despair and Delight as the season unfolds.

As a coach, you are supplied with up to date skill assessments of your players and opposition .... over 100 STATISTICS available at any time during the match without altering the clock .... the facility to pick every player for every play throughout your career .... and SEASON STATS at the end of each match to enable you to plan for the next one.

Most important of all, the results of any play are TOTALLY REALISTIC and no matter how good you get, you will never be sure of winning the hard games.

Each match takes about 1 hour to play and every player gets tired especially if OVERUSED. At the end of each 9 week season, the 4 qualifiers enter the playoffs and the winners name is inscribed on the plinth of the trophy. You can play any season separately or the complete 5 year period where the final winner will have played 45 league games plus playoffs! Your management takes care of the draft and most teams improve in seasons 2-4 but season 5 is for pros only as you lose some of your better players through retirements making this season the ultimate challenge.

What you don't get is a big box and manuals etc. just terrific visual strategy simulation of the greatest game in the world for £9.75 incl. p&p.

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BATTLE ISLE

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UBI SOFT

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OUT
NOW

GRAPHICS
85%

SOUND
80%

DURABILITY
89%

PLAYABILITY
92%

OVERALL
88%

THE PROBLEM WITH MOST strategy games is that you spend three hours wading through a manual, then another six working out what on earth is going on and the best part of a month mastering the game.

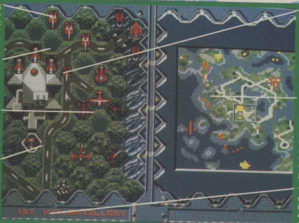
If you'd rather just get on with it, you could do a lot worse than take a peek at *Battle Isle*. At first sight you would be forgiven for thinking that Blue Byte (which is, incidentally, the German team responsible for *Pro Tennis Tour* and its sequel) had produced another run-of-the-mill wargame, since it's played on a traditional hexagonal grid, operates on a 'phase and turn' based system, and uses individual icons to represent whole units. But this is where the similarity with *TBS Mk IV* and games of that ilk ends.

The objective in each of the scenarios is to capture an island by defeating the enemy force: you can do this either by wiping out all the enemy units or by capturing their headquarters. A versatile range of units is available to the player, ranging from 'Demon' combat robots through to the 'Pegasus' aircraft carrier. Essentially, you have everything you'd expect to find in a modern army, navy and air force, including support vehicles for transport and construction.

Each of these units is manipulated using the joystick, and this is where Battle Isle's strength lies: you need never touch the keyboard, except to request a change of mode. Play alternates between two modes (or phases): a movement phase in which units may be repositioned and an action phase during which you attack other units, storm buildings, dig-in defence units and so on.

Apart from the headquarters there are three other types of building: warehouses, depots, and factories. Some of these may be possessed by a player at the start of a game, but they often start off neutral and the first force to reach them gets to use them.

Combat is resolved automatically whenever one unit decides to attack another and is then shown as a short animated sequence. This is one of the many ways that animation is used in Battle Isle to brighten up one of the most accessible strategy games to come our way in a long time.



EACH HEX on the playing area has a different terrain type. Rather than just looking pretty, these affect your attack and defence capabilities and your movement.

EACH DIVISION is represented by a separate, colour-coded icon, although there may be several vehicles or robots attached to them.

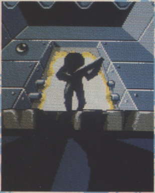
ONCE YOU'VE GIVEN orders to a unit it's greyed out, making it difficult to accidentally leave units standing.

THE POINTER is moved around using the joystick: commands can be given as a combination of fire-button and stick directions. This system is context-sensitive, so it won't allow you to attack during a movement phase.

THE BUILDINGS are usefully equipped with lights to indicate which side they belong to. If the lights are off the building is neutral and waiting to be claimed. Only combat robots can take a building, so they are well worth preserving.

THE MAP can be called up at any time during play and shows the whole island in miniature. All enemy units not in buildings are shown, but of your own units, you only see those which you have yet to give orders to.

THE MESSAGE LINE at the bottom of the screen indicates which is the current phase and other essential information.



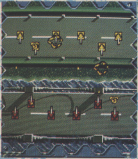
THIS IS AN EXAMPLE of one of the animation sequences, shown when one side or another captures a building. Presentations like this make all the difference to the game's atmosphere.

WAR WITHOUT MEN!

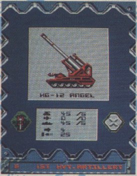
BATTLE ISLE'S WARS, conducted with robots and remote machinery, may seem like science-fiction, but the reality isn't too far away. In recent years most of the media's attention has focused on weapons of mass destruction, but one side of warfare that has often been ignored is the development of battlefield weapons, and with the phasing out of long-range nuclear weapons it will be these smaller tactical weapons that most countries continue to invest in.

Computer assisted warfare is already taken for granted in many services. The Intelligent Helmet is a prime example. These helmets are now being used both by land and air forces. Using a sophisticated Head-Up Display they allow the wearer to identify and lock onto individual targets with nothing more than eye movements. There are further examples in air warfare. Most fighter planes are now equipped with systems that are so sophisticated that the plane can fly itself between waypoints while automatically adjusting height and attitude to maintain a low radar signature.

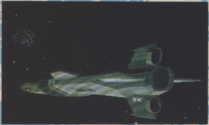
Although very little is known about such trials, many countries' defence departments are now experimenting with robotics – not just the metal men of science fiction, but a variety of remote vehicles and weapons which will be capable of attacking pre-assigned targets or of defending positions intelligently. War without men may not be as far



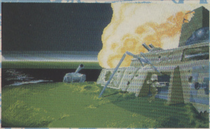
JOIN BATTLE and you will see the whole thing resolved before your very eyes – sort of. All you actually see are a few missiles flying and the odd unit blowing up, but even this is better than a boring message telling you how many troops you've killed or lost.



YOU CAN CALL UP information screens on all the units in the game. These are useful reminders of the attack and defence ratings of each unit and its current strength.



UBI SOFT HAS FOLLOWED the trend for huge intro sequences. These animations are very attractive, but they do take up a whole disk. When you get bored of watching them you can just boot up with the second disk and go straight to the game.



WHEN YOU MANAGE to complete an island, not only are you treated to this impressive outro sequence, you're also given the code to access the next island.

THE WORD

LOOKING AT THE MAJORITY of new releases each month, it's very easy to get the impression that software developers believe games players fall into two camps: those who like arcade style shoot 'em ups and platform games and nothing else, and those who will only ever play games so complex that you have to have a brain the size of a planet before you can even load them. Blue Byte and Ubi Soft have evidently come to the correct conclusion that this is not, in fact, the case, and there are those of us who occasionally like to tackle a game that requires more than two brain cells to play, but not many more minutes to learn. *Battle Isle* retains all the best elements of traditional, board based strategy games, but adds the accessibility offered by a computer. The control interface is so well designed that it shouldn't take you more than a quarter of an hour to learn how to use it effectively. It's also pleasing to see that even elements such as presentational graphics and sound effects, which are normally superficial in games of this type, have been well implemented. With 32 scenarios, the option of one or two-player games and the promise of data disks, there is plenty here to keep you happily occupied for some time.

A near perfect introduction to strategy games

Laurence Scotford

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Harry Hun's got a bunch of monkeys on the ceiling. Time to grab your egg and fours and get the bacon delivered. What ho!

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MICROPROSE

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OUT
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GRAPHICS 89%

SOUND 81%

DURABILITY 88%

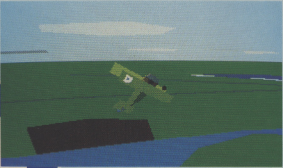
PLAYABILITY 86%

OVERALL 87%

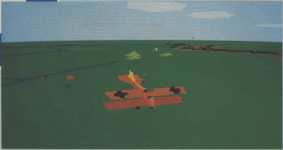
KNIGHTS OF THE SKY

IF YOUR IDEA OF COMBAT FLIGHT is ultra-modern jets screaming around a major political hotbed, armed to the teeth with missiles, then sitting in the cockpit of a propeller-driven biplane with only a rusty old machine gun and not much else in the way of armament probably doesn't sound too appealing.

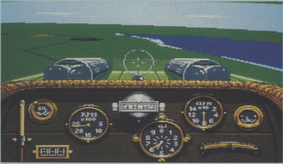
But if it wasn't for the bravery of those magnificent men and their flying machines during The Great War (1914-1918), none of today's F-15s and F-117As would have been possible. This was flying at its finest and, as always, MicroProse has attempted to bring to life as much of the technical aspects of the era as possible.



THIS IS JUST ONE of the many bi- and triplanes on offer to you. The Sopwith Camel (pictured here) was one of the most efficient fighters of the war and consequently, handles better than most of the others.



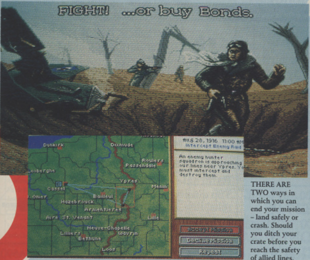
THE BALLY BOCHE have some of the most feared pilots of the war, especially Manfred von Richthofen (the Red Baron) and Oswald Boelecke, the master of aerial tactics.



DESPITE HAVING 20 planes to choose from, there's only one type of cockpit. Apart from different positioning of the gun(s), the layout of the gauges and dials is identical!.

BLOODY APRIL

Not a comment on the time of year but a nickname given to one of the most brutal periods of World War I. During April 1917 the Allied forces mounted a major ground offensive that was to be supplemented by penetration of German air space. In the months leading up to the attack, the German Air Force had concentrated its time and efforts into developing newer, more agile fighters, while the Allies had poured money into the mass building of existing designs. The Germans, with air superiority, scored a massive number of kills as they just sat back and waited for Allied forces to come to them.

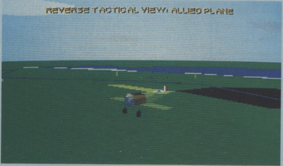


Aug 28, 1916 11:00 AM
Intercept Enemy Raid

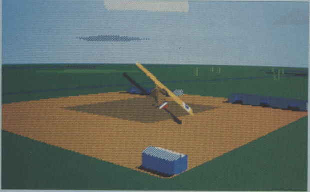
An enemy hunter squadron is approaching our lines near Ypres. Yo must intercept and destroy them.

THERE ARE TWO ways in which you can end your mission – land safely or crash. Should you ditch your crate before you reach the safety of allied lines, you run the risk of being caught or killed by the horrible hun.

SELECT WORLD WAR I from the main menu and you're thrust headlong into a career in either the British or French Air Force. Each mission is described on a map of The Front, with waypoints and strategic messages displayed.



THE EXTERNAL VIEWS on offer include slots left, right, front and back, tactical views, bombing views and from a chase plane, each appropriate at different times. For casual flying a slot view is best, dogfighting relies on a tactical outlook and bombing runs speak for themselves.



THERE ARE QUITE A FEW allied airbases dotted around the country, all of which offer fuel and ammunition. Landing safely at any of them will end a mission but if you don't return to your own aerodrome, you'll lose precious time as you slog back.

THE WORD

IS THERE SUCH A THING as a bad flight simulator? There haven't been many birds that have taken to the Amiga skies only to plummet helplessly to the ground. MicroProse in particular has had a long run of success, with each of its flight sims seeming better than the last. *Knights Of The Sky* is therefore something of an enigma, in that it's nowhere near the class and sophistication of *F-19 Stealth Fighter* or *F-15 Strike Eagle II*. Not that it's a bad flight sim, it's still very playable and, as always, technically accurate. It's just that there are quite a few negative points that mar the proceedings, and that's nothing to do with the fact that you're flying a plane without afterburners or missiles. For a start, the biplanes are notoriously difficult to control. Give the joystick a slight nudge in one direction and the plane will start to bank casually, add just one picojule of energy and the plane starts to fall over itself in an attempt to turn. Also, while MicroProse has always been able to work wonders with its 3D technology, this has only ever been with vehicles and buildings. Landscapes and terrain have never looked very realistic (or very good) and everything that doesn't move appears to be two-dimensional (flat trees, wheels and wings that just seem to float around the planes). Another thing MicroProse has always fallen behind everyone else with are non-essential external views. Despite the fact that the views on offer are perfectly usable, it would still have been nice to have more freedom in the air, being able to move the viewpoint around the planes to get one that suits you fine would have been a godsend. KOTS is a very good flight sim: although it doesn't have the pulling power of most of the other big name modern planes simulators around today. There's one other problem facing it, next month's release of Dynamix' *Red Baron*. A potential dogfight if ever there was one.

The usual MicroProse flight sim fare, impressive but lacking in spirit

Paul Presley

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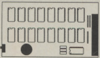

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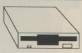

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RATING

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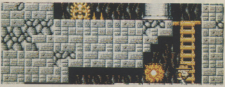
(Worth stealing if you can't buy it in the shops)

EXCELLENT
(Worth buying)

NOT BAD
(Worth borrowing)

BOGUS
(Worth a small peek)

MOST HEINOUS
(Worthless)



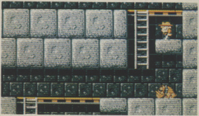
STAR BUY

RICK DANGEROUS

KIXX £7.99

WITH THE APPEARANCE OF Indiana Jones and the charm of Pee Wee Herman, the original 16-bit action man makes a more than welcome return to the small screen in the re-release of his eponymous adventure, *Rick Dangerous* (first reviewed 30 issues ago in June 1989).

Armed only with limited time bombs, a trusty six–shooter and a pointy stick (!), Rick has four levels to conquer, ranging from an escape from a temple in the Amazon jungle to rescuing POWs from a Nazi Prison. Enemies relevant to each level try to put a stop to his progress: for example, the first level is infested with spear-carrying Goolu warriors and cunning man traps just waiting for our hero to make the wrong move.



Despite its age, Rick Dangerous is still an impressive little package. The puzzling/exploring gameplay is timeless, and in terms of presentation it can still hold its own: it's got great samples, such as the 'aarrrgghh!' that results when the enemies fall to their deaths and the odd 'twang' of a poisonous dart being catapulted out of the wall.

And although there have been plenty more arcade adventures released since Rick first made his moves, there's still more than enough humour and invention involved to keep any newcomer to the man's exploits running, jumping and hanging on to dear life by the skin of his hat.

Great for all the rootin' shootin' fun fans out there.

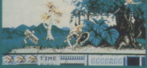
IVANHOE

HIT SQUAD £7.99

IVANHOE IS A WONDERFUL human being. He's got lovely long golden hair that flows in the wind, he walks as though he was born for the catwalk and to top it all, he's got the biggest quiff since Elvis Presley!

But that, after all, is only looks. Our hero has a job to do that's going to require a lot more than glamour: he has to rescue the imprisoned Richard the Lionheart from his Far Eastern predicament (the royal chump was captured while he was on a crusade). Before he can achieve this task though, he has to battle through the forest to the nearest port and his waiting boat

This, of course, leads to an aboard ship level, which in turn leads to another land level and so on until the king is finally freed. Between each level there's a one-on-one battle against some very mean opponents. Win this, and you're awarded with an extra life.



Ivanhoe looks gorgeous, from the impressive introduction sequence, all the way through the game itself. The trouble is that the standard hack 'n' slash gameplay doesn't hold the interest for quite as long as the graphics.

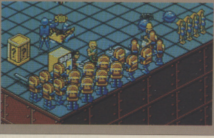
ESCAPE FROM THE PLANET

RESPRAY £7.99

Coin–op conversions come and go like Stock Aitken and Waterman singles, but *Escape From The Planet Of The Robot Monsters* (first reviewed in Issue 20) is one that sticks in the mind – mostly because of the unusual perspective and gameplay, but also because of the bizarre scenario, which, unsurprisingly, is about to follow...

Planet X is in a pretty bad way, evil reptilians have overpowered the planet and brainwashed all its inhabitants – including the leader, Sarah Bellum. The oppressed population has now been put to work, constructing Robo–Zombies – a vicious army of bullet-belching bad guys (oh, and a range of K-9 lookalikes who cling onto your leg, but that's enough about the bad guys).

For this desperate situation there's only one solution – call Jake and Duke, a pair of gum-chewing, shades-wearing, all–round good guys. These tin cans on legs

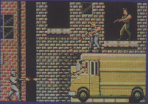


ROBOCOP

HIT SQUAD £7.99

JUST LIKE ITS HERO, Ocean's original *RoboCop* was the game that wouldn't die, sticking around the charts for over two years like a guest who enjoys your hospitality just a little too much.

This should mean that there are none of you left out there who don't already have a copy of this scrolling platform blaster, but Ocean obviously thinks that there's life in the old dog yet, so maybe we should clear another place in the top ten for the next few months.



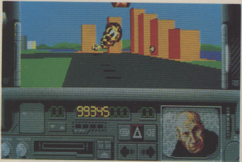
One thing's for sure though, there's nobody left who doesn't know the story, so let's get straight into the action.

Just like the hero of the film, whoever controls this pixellated RoboCop doesn't really have to think before he blasts. The task is to make it from one end of a scrolling cityscape to the other, killing everything that moves and avoiding the death-dealing machinery along the way.

There's no shortage of action, but the limited colour palette and sound effects are starting to seem a little dated by now.

The inter-level photofit puzzles and imaginative end-of-level bad guys add an element of variety, but the real appeal is now (as it has ever been) for those who like to shoot first and not really bother asking questions.

RESOLUTION 101



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IT'S 2038 AND THE RISING CRIME RATE is giving the US Government severe headaches. Desperate problems call for desperate measures, so the Senate has passed Resolution 101, giving convicted criminals the chance to earn their freedom by tracking down and killing their former friends – the top criminals and gangland bosses.

This is good news for you, because you're one of those convicts. You've been given the task of capturing four drug groups, and equipped with a Theta 4000 ground skimmer with a light machine gun.

Your task is simple enough – to wipe out each of the four leaders' crafts three times, effectively terminating his operation (so, maths fans, this means you have to make a total of 12 hits, complex huh?). Should you find yourself under-equipped for this task, you can always pop into Android Mabel's 'Odd 'n' Ends' store and kit yourself out with a direction finder and city map, plus one of the three strengths of shield, ranging from fibre-glass to titanium (the stuff that RoboCops are made of). There are also two other stores open for business in the vicinity: Henry's Status Engine Shop and Clive's Smoking Gun Shop, both of which carry peripherals such as the Kevluminum booster pack and heat-seeking missiles.

Resolution 101 combines some of the slickest 3D polygon movements yet with equally smooth sprites – all of which creates a great feeling of being in a city with tall skyscrapers towering over you. As you roar through the streets the Theta 4000 ground skimmer is easily handled – especially when you feel the need to move and shoot simultaneously. The high speed street chases are made even more exciting by the intelligence of your opponents: you need to make sure you have some hefty firepower to back you up as you use your brain and trigger finger at the same time (what a nightmare!).

A good blast for 3D freaks with itchy trigger fingers.

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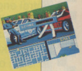

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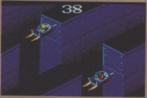
T OF THE ROBOT MONSTERS

aren't going to ruffle these guys' hair, they've taken on opposition that would make Mike Tyson mumble his excuses and leave quietly. So off they set, in their nitro-powered jet, heading for the big X in the sky.

All they've got to do is infiltrate the factories, wipe out the robots and free the people. Piece of cake...



Each factory consists of several storeys – to get to most of them you have to activate the electrostairs, a process which involves finding and flicking the correct power-draining switch. The oppressed inhabitants are freed by simply walking into them, but be warned you can also accidentally shoot them, so careful with those bullets guys!

Should you manage to rescue the inhabitants (picking up bonus points in the process) and survive ravages of the robotic guards, all that's left is to find one of the end-of-level guardians – a group of over-sized reptilians, each of which has its own fighting technique (a good place to use those smart bombs).

EFTPOTRM is good fun to start with. The unusual perspective and frantic gameplay keep the initial interest level high, but a deeper delve will bring to light the game's basic problem – a severe lack of variety.

WIN

WIN A QUAD!

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ARCADES

WHAT IS IT ABOUT PINBALL that brings out the softy in us? People get a kick out of playing video games, whereas they have an affection for pins. They get a charge out of committing alien genocide, but a quiet satisfaction out of making a particularly difficult flipper shot. Why this big difference?

My theory is that pinball is a little more understandable in Real World terms than the average vid. If you put someone in front of a vid, they'll start playing it, but the inherent logic may well escape them – why did that tank pull out of that undergrowth and blast you to bits? Why did that car bash into the side of you and take you out? These are all elements that have to be learned from game to game.

This is very different from the average pinball game, where you always know why you lost the ball – a simple combination of momentum and gravity. Maybe you should have reacted faster with the flippers, or given the table a nudge in the right direction, but you know why you lost it – and, of course, once you have mastered a few basic pinball techniques, those skills are portable from table to table, the world over.

Despite its simplicity, there are plenty of people who don't play pinball – which is a pity, because there are some great tables out there right now which have been specially designed for novice players.

One such game is *Terminator II*, the pinball, which is one of the best tables to hit the arcades for a long time. The layout is fairly uncluttered and simple to understand, with a horseshoe lane looping left/right around the back of the table, left and right ramps which feed back to the return lanes, a couple of banks of drop downs and two feature targets – which are the key to those big, big scores.

A great feature is the moulded gun, which replaces the usual spring damped plunger on the right of the unit. An easy instant million is got by timing the release of the ball carefully so that you hit a moving target on a bank of drops. T2 also solves one annoying feature of pinball – your ball going straight down the middle bit between the flippers without you touching it. For the first five or six seconds of play, if you do seriously flunk, the ball is immediately shot back into the playfield. Combine this feature with a kickback on the left hand out-lane and it means you always get a reasonable amount of play out of the machine, even on your off days.

Its attractions don't end there – when you hit the Endoskeleton head twice in a row, it loads the ball up into a gun, which you fire at a lit target. Hit it and all hell breaks loose in a multi-ball bonanza! And if you're well hard and manage to break the Cyberdine defences you get a video game flashed up on the dot-matrix screen on the backglass – and kills make points and points make.....yup, replays!

Pinball

Potted History of Pinball

1930 – First ever pin game called *Little Whirl-Wind*
1932 – First ever game with a tilt mechanism
1937 – First ever bumpers
1947 – First ever flippers – on *Humpty Dumpty*
1960 – First Extra Ball feature
1963 – First ever Multi-Ball
1972 – Pinball legalised in Los Angeles (after 33 years)
1976 – Pinball legalised in New York and Chicago
1979 – First talking Pinball (*Gorgar*)
1980 – First multi-level pinball (*Black Knight*)
1985 – First Million Shot (*Comet*)
1987 – First Stereo Sound (*Laser War*)
1988 – First Vertical Playfield (*Banzi Run*)
1991 – First Dox Matrix display (*Checkpoint*)

Batman – Data East

THIS IS A TABLE which attempts to combine the clean simplicity of *Terminator 2* with some of the sophistication of *Party Zone* – featuring a loop ramp shot, a skill jump shot and other bits for the more advanced player, yet still with a lot of appeal for the first timer. With plenty of sampled sound and Bat music to keep both feet tapping, give this one a try after T2.

THE BEST VIDS IN TOWN THIS MONTH

Party Zone — Bally Midway

WITH THE
SUPER SONIC ROBOTIC COMIC
FUNK
CAUTION: ROBOTIC COMEDY MAY CAUSE DROWSINESS!

THIS IS NOT A TABLE for the faint hearted, with more features – both known and hidden – than the *Sunday Times* magazine. It's part of a series produced by Midway which started off with *Party Animal* and continued with *Elvira (Party Monsters)* and *Dr Dude (Party Dudes)*, one of the best tables of 1990. Wacky, zany, silly, funky – this is full of pinball in-jokes, although to get the best out of it, you'll have to be something of a flipper fiend.

ROCK-O-METER
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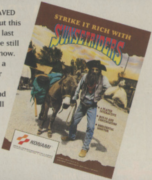
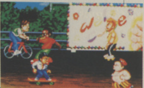
Sunset Riders — Konami

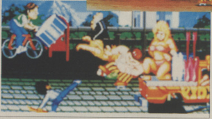

STRIKE IT RICH WITH
SUNSETRIDERS
KONAMI

WE RAVED about this one last month and we're still raving about it now. *Sunset Riders* is a neat four-player game set in the Wildest West and it plays very well indeed. Load that six-gun up and shoot it out with the bad guys!

B Rap Boys — Kaneco

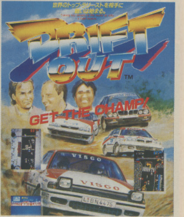
DID YOU LIKE *DJ Boy*? Well, now the same cartoon graphics and fab sound are combined in a follow-up game that proves to be a worthy successor.





Drift-Out — American Sammy

A LOW PROFILE COMPANY that is always one to watch, Sammy has produced a racing game that rotates the screen fast and smooth – like Namco did a few years back with *Assault* and *Metal Hawk*. This is much more suited to a driving format, so your dosh won't be wasted on this one.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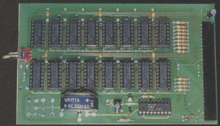

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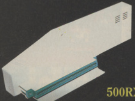

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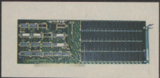

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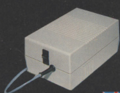

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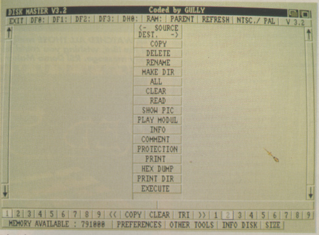
We're off on another tangent this month. Welcome to another of our irregular series, looking into the more serious side of PD.

SHOWCASE

THIS MONTH, continuing in our series of occasional looks at specialised areas of PD, we concentrate on utilities, or how to use your Amiga for more than saving the world on a twice-nightly basis.

It's all very well, month after month, watching cartoon stealth planes getting up to all sorts of comical malarkey, gasping at 3D vector splendour after 3D vector splendour and listening to some high (and low) quality samples from well known *Monty Python* sketches. But haven't you always wanted to see the more serious side of your Amiga? Go on, you know you have.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Coded by GULLY
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DF1:
DF2:
DF3:
DH0:
RAM:
PARENT
REFRESH
NTSC./ PAL
V 3.2
<- SOURCE
DEST. ->
COPY
DELETE
RENAME
MAKE DIR
ALL
CLEAR
READ
SHOW PIC
PLAY MODUL
INFO
COMMENT
PROTECTION
PRINT
HEX DUMP
PRINT DIR
EXECUTE
1 2 3 4 5 6 7 8 9 << COPY CLEAR TRI >> 1 2 3 4 5 6 7 8 9
MEMORY AVAILABLE : 791000
PREFERENCES
OTHER TOOLS
INFO DISK
SIZE

DISK MASTER V3.2. Everything you could possibly want to do with a disk and more.

DISK MASTER V3.2

CONVENTIONAL METHODS of disk management, such as *Workbench*, are all very well, but they do tend to be extremely slow and unnecessarily complicated. *Disk Master V3.2* is, therefore, a positive boon to anyone wanting to move files around, format disks, list directories and all manner of other things.

Amongst the more notable features is the ability to play *Sound* and *Noise Tracker* modules and to show IFF and HAM pictures. Text files can also be displayed, although you can't edit them in any way, which is slightly annoying considering the thoroughness of all the other features. All the standard disk managing features are there, including file arranging, the protecting of specific files (in case of accidental erasure) and the particularly thoughtful format command that allows you to format any type of disk to Amiga DOS.

Disk Master V3.2 is definitely one of the better systems on the market, far better than the original Disk Masters and superior to CLImate. If you're in need of something more friendly than Workbench, look no further.

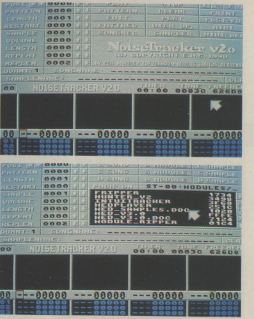
NOISE TRACKER V3.0

WHEN IT COMES TO MUSIC, there aren't many programs that can compare to *Noise Tracker V3.0* for value. Not only do you get full sample editing facilities, compatibility with both *Pro Tracker* and *Sound Tracker* and the ability to create a song from up to 63 patterns, you also get a full synthesiser just waiting for a future Jean-Michel Jarre to get his hands on it.

Okay, the synthesiser has been implemented into the Amiga's keyboard, but it makes things a damn sight easier than having to work out which combination of letters and numbers indicate the required notes.

It's not completely without faults, but the bad points are more irritating niggles than major flaws. You can't format disks from within the program (something that would be particularly useful considering the amount of times you compose something, having forgotten to prepare a disk beforehand). The built-in sampler isn't as user-friendly as it could be and is quite limited when it comes to length, but on the whole is a welcome addition.

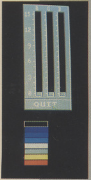
It's fair to say that Noise Tracker V3.0 is one of the best audio utilities around, despite the annoying 'little things'. With a bit of time and thought you can produce everything from Stock, Aitken and Waterman to John Lee Hooker.


PATTERN
LENGTH
RESTART
SAMPLE
VOLUME
LENGTH
REPEAT
REPLEN
PATTERN
EDIT
CLEAR
PLST
DISK OP.
SAMPLER
PRINT
MIDI
NoiseTracker v2.0
(C) COPYRIGHT E.H.S. 1990
NOISETRACKER V2.0
SONGNAME:
SAMPLENAME:
ST-00:MODULES/

***IF IT'S JINGLES OR SAMPLES* or writing a tune, Noise Tracker version 3 is a positive boon. With a built-in piano and a drum box or two, Noise Tracker version 3 is the one for you (see, I've used it to create this jingle. Pity you can't hear it).**

RSI DEMO MAKER

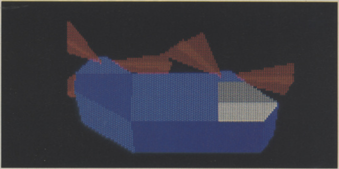
THE TITLE of this 'creation kit for demos' is somewhat misleading, as you can't really produce much more than decent intros. I'm sure it was designed to be more flexible, but it doesn't quite offer enough. This is what you would call the SEUCK of the demo creators. You can make some pretty good stuff if you put a lot of effort into it, but for the most part, your 'demos' are going to look very similar.



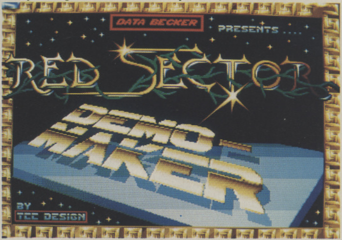
Anyway, what's it got? Your demos can include fully rotating/moving filled vector objects (providing you create them from an outside source), music and sound effects (again created elsewhere and loaded in), vectorbobs (a limited supply of which you get with the program), logos (created on DPaint or something similar) and text which can thankfully be written within the program (I was beginning to give up hope).

Your text can be used in scrolly messages, using a pot pourri of different fonts, all of which can be sine-wavy or bouncy or whatever other word ending in y takes your fancy. You can also create (well choose one of several and modify it) different backgrounds, from raster-bars to starfields.

The RSI Demo Maker isn't bad, providing you've got a lot of outside material to work with. It can put things together fairly competently and is easy to use, but by itself doesn't contain the necessary goods to warrant substantial time. Plus, all the demos start to look the same after a while.



EVER WATCHED ALL THOSE really smart demos from Denmark, Norway and the like, wishing you could join in the fun with your own pointless scrolly message. RSI Demo Maker lets you do all that and more.

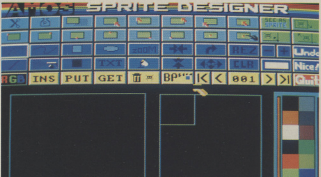


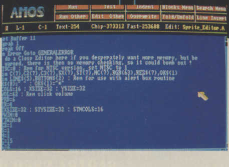
AMOS

WHILE IT'S NOT PD, AMOS is responsible for the majority of games you see in the PD market, as well as quite a few of the more serious business or educational packages. AMOS (Amiga Operating System, bet you always wondered what that meant) is an excellent way for beginners to get started in the world of Amiga programming.

A chunky 294-page manual awaits the user, with a fairly basic tutorial to get you started. The whole manual is extremely text-heavy and a few illustrations wouldn't have gone amiss, especially for inexperienced programmer-wannabes. One of the best ways to get used to AMOS is to purchase several of the AMOS-created games in the PD market (check this section each month for reviews of most of the better ones), load them into AMOS and mess around with them. You'll soon see how to go about creating your own wares and who knows, maybe even get them reviewed here.

N.B. AMOS is available from Mandarin Software, priced at £49.99.





```
I  L-1    C-1   Text-254    Chip-373312 Fast-253688  Edit: Sprite_Editor.A
et Buffer 11
grab 1
reak Off
n Error Goto GENERALERROR
 do a Close Editor here if you desperately want more memory, but be
 warned, there is then no memory checking, so it could bomb out !
TSC=0 : Rem for NTSC version, set NTSC to 1
im C(7),C2(7),C3(7),SX(7),ST(7),NC(7),RGB(63),REZ$(7),OK$(1)
im LINE$(5),BUTTON$(2) : Rem for use with alert box routine
K$(0)=" " : OK$(1)="*"
COLS=16 : XSIZE=32 : YSIZE=32
OL=62 : Rem click volume
PRD=6
IR=4
TXSIZE=32 : STYSIZE=32 : STNCOLS=16
PWIN=0
TWIN=0
Z=1
S=1
M=1
=15
=2
```

IT'S A SIGHT more costly than most PD, but with AMOS you can create your very own shareware game, ripe for the PD market.

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British companies are at last starting to make a breakthrough into the strategy arena, long dominated by the Americans. Lee Paddon takes a look at one of them.

THE BRITISH ARE COMING

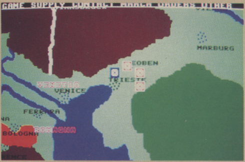
"THE BRITISH ARE COMING" – a warning cry of the American War of Independence to tell the militia that the 'Red Coats' were on their way – was infamously uttered by Colin Welland when his film *Chariots of Fire* picked up an Oscar or two. This boast was rapidly followed by the virtual disappearance of the British film industry.

Native strategy games writers suffer from similar problems to British film producers. The UK market is limited and the US won't take British strategy games seriously. US games take huge amounts of manpower to produce and are high risk ventures – but they are a risk that US companies can afford to take.

Despite all this, a new British company has recently entered the fray. Internecine's first two products, *White Death* and *Ardennes Offensive* were straightforward adaptations of board games. Its latest releases, however, are of more diverse origin. The first, *Napoleon I*, was written by Canadian Frank Hunter and covers the entire Napoleonic wars from 1805 to 1814. Hunter clearly knows his subject and the level of historic detail in the game is strong evidence of his boardgame background; in fact, when the enemy armies clash on the computer screen, there is an option to print out the statistics and fight the battle on the table top, typing the result back into the computer.

For those without the time, inclination or hundreds of miniature soldiers, there are two other ways to fight battles: quick resolution or tactical resolution. In the first, the computer works out the likely victor and casualties from a number of variables. The second option allows the battle to be fought as a separate sub game with a resultant increase in realism and time.

One of the main drawbacks of the game is the fact that the artificial intelligence isn't really up to the subtleties of the system that Hunter has produced: so unless you load the dice heavily in the computer's favour, the game is too easy. The menu system, too, is a little cumbersome and the map scrolling is jerky. Having said that, I get the impression that Hunter designed this game for fellow Napoleonic Wars fans to play head to head, and for this purpose it is effective if time consuming. Operational level games of this period are few and far between. If the period interests you, it's well worth a look.



Above: Napoleon I covers the entire Napoleonic Wars.

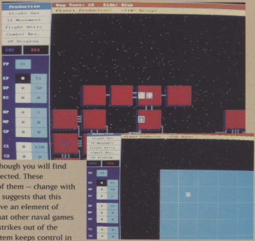
Internecine's other offering is a real gem. *Worlds at War* is two games in one. It is a space combat game which also tries to simulate the Solomon Islands campaign in the Pacific in WWII! At the beginning of the game, each of the two players has a large number of points to spend on building task forces and the home planet's defences; they then seek to destroy the other side's forces. They can also conquer neutral planets which help their economics and score victory points.

There are two maps – a naval map, which is just a simple grid, and a space map. The latter option is a bizarre idea: some blocks of the grid are missing and moving between the blocks which do exist costs one to three points, although you will find that some are not connected. These connections – or lack of them – change with every turn. The manual suggests that this was done in order to give an element of uncertainty; it claims that other naval games take the control of air strikes out of the player's hands. This system keeps control in the player's hands but retains an element of uncertainty.

At the start of the game, the player has to make difficult choices about whether to build a strong task force and go straight into the attack or whether he should concentrate on taking neutral planets, how much to spend on the economy and how much on the various scouts, bombers and missiles. Outguessing your opponent is vital; if you go for a middle of the road policy and he goes for colonisation, you will probably lose. However, going for colonisation leaves you vulnerable to an immediate strike.

The game's uncluttered, no-nonsense design is a definite plus: it's nice to see a game that doesn't batter you with a welter of detail and complexity. You are presented throughout with clear choices: you must make these choices wisely and react quickly to those of your opponent – which is the essence of all classic designs.

While the British film industry may have some way to go to live up to Colin Welland's promise, it seems that, with companies such as Internecine around, UK strategy games are well on their way.



Two for the price of one: Worlds at War is both a space combat game and a simulation of a World War II naval campaign.

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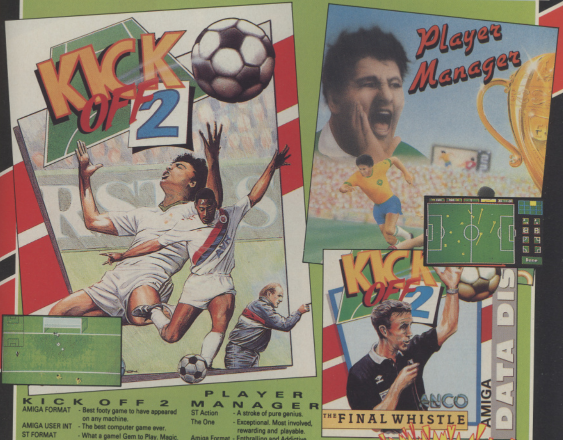

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TIPS

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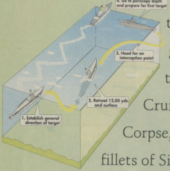
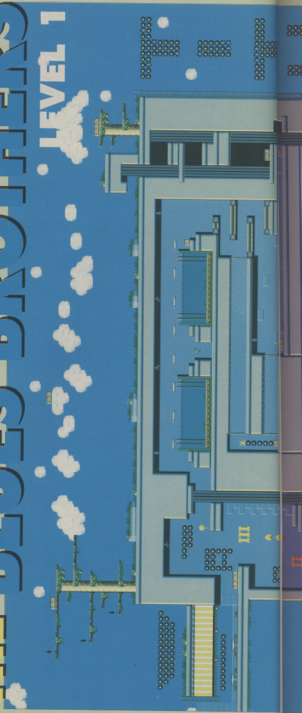
My, what a big one I've got! No, I'm not boasting about my ego again, I'm referring to this month's Tips section. FOUR pages of prime-cut Blues Brothers maps, a tender guide to the classic Cruise For A Corpse, juicy fillets of Silent Service II steak, some more mouth-watering Mega lo Mania tips and a few pounds of succulent soccer skills by Steve Screech. So why are you waiting? Go ahead, tuck in...

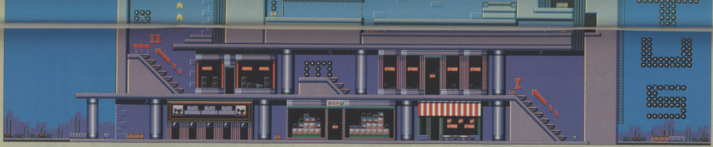

4. Go to periscope depth and prepare for first target
3. Head for an interception point
2. Retreat 12,00 yds and surface
1. Establish general direction of target

BRIAN 'BUTCHER' NESBITT

THE BLUES BROTHERS

LEVEL 1




II
I
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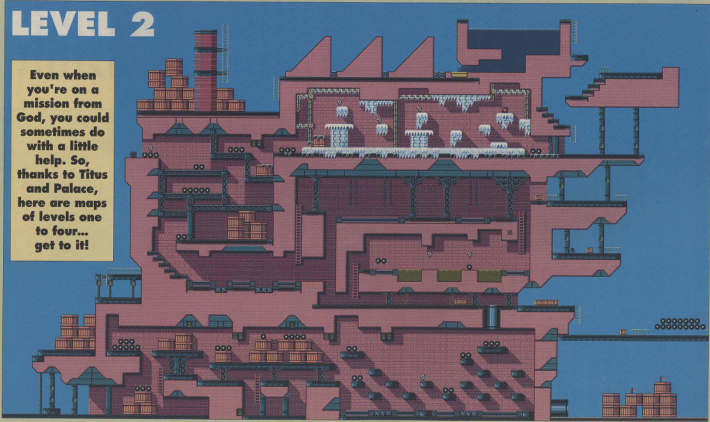
BLUES BROTHERS
HITS

LEVEL 2



Even when you're on a mission from God, you could sometimes do with a little help. So, thanks to Titus and Palace, here are maps of levels one to four... get to it!

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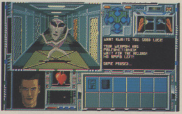

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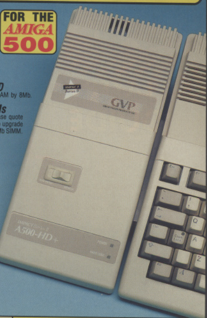

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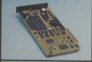

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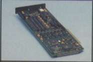

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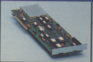

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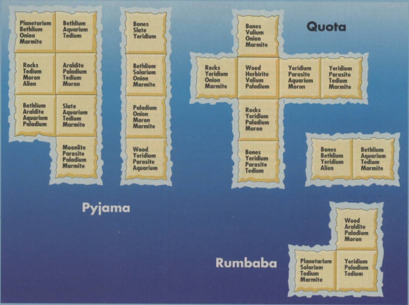
BRIAN NESBITT'S PLAYERS GUIDE

Last month we left you hanging off the edge of Epoch three. Now, thanks again to Jon Hare, we have another fourteen tips.

MEGALOM

- 1. Epochs 4 and 5 are generally full of long drawn out tactical battles as the instantly made weapons with gatherable elements all but disappear. Be patient and build slowly before launching your attack.
- 2. Alliances are more important in the later levels. Try to ally with the strongest opponent as often as possible.
- 3. The landscape on Karma forces you to work around the entire ring. Try to keep all your sectors adjacent to one another and pour all armies into your two bordering sectors.
- 4. Cannons are especially important in Epoch 4 and the single island in Epoh 5.
- 5. Lada is a very tricky island, you may need to use more men than usual at the start. Try to ally with at least one of your neighbours immediately.
- 6. In the long, drawn out battles in Epochs 4 and 5, the use of shields to rebuild your buildings is essential.
- 7. On any multi-island levels, the use of aeroplanes (and later on nukes) is essential to win. Try not to waste all of your minerals on non-flying items or you could find yourself in a losing or stalemate situation.
- 8. Nausea is a particularly hard island to conquer at first as it is the first of the split levels. You must own either the bottom left sector or the far right sector of the southern island as both are useful for topping up your biplane source.
- 9. Ocarina is impossible to win unless you use slightly more men than usual and make a very quick attack. If you allow your opponent time to develop, you are finished.
- 10. For the newcomer, Epoch 6 is an introduction to the high power arms race that dominates the later levels. Most of the time, the islands of Epoch 6 are won and lost with nuclear weapons and they all play like a straight sprint to be the first to the nuclear post. These islands can still be won by conventional means, but you have to work extremely quickly.
- 11. An essential part of playing split islands is the initial choice of sectors. Try to manoeuvre yourself onto an island all on your own, it will give you valuable breathing space. Failing this, try to form enough to give your enemy the push and kick him where it hurts.
- 12. If you only have one sector left, a useful tip that you can use against a final enemy who has only one sector, but is armed with a nuclear defence, is to try and gain another sector. Then, providing you have a nuclear weapon, you can nuke him, have your launching sector destroyed and still win.
- 13. Higher designs are often available to you if you are prepared to design the lower ones you don't really want. Remember, until you reach the Victorian era, you won't have a laboratory, without which you can't design planes. The only way to increase your sector's overall technological standing is to design, design, design.
- 14. When you're under heavy attack and you only have a limited amount of shields, you'll have to let some of your buildings be destroyed. Remember to pull all men out of a building before it disappears, otherwise they'll go with it. It's a good idea to keep a permanent eye on the shields menu to know when to evacuate each building. You should bear in mind that the tower is by far the most important structure to keep alive, as without it the whole sector will be taken away.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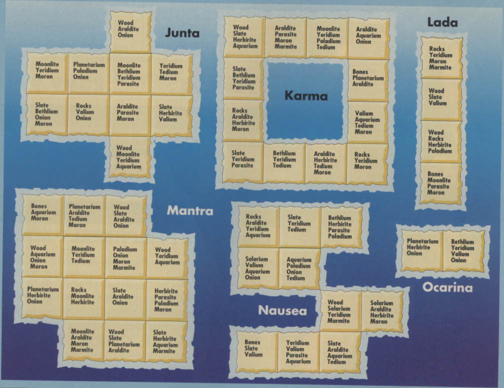
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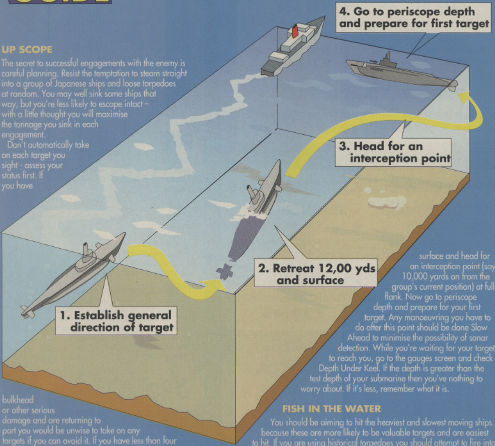
BRIAN NESBITT'S PLAYERS GUIDE

May 1943, Pearl Harbour. Commander Arnold Hendrick (the game's designer) and Executive Officer Laurence Scotford take you on a tour of duty on board the USS Nesbitt.

SILENT


4. Go to periscope depth and prepare for first target
3. Head for an interception point
2. Retreat 12,00 yds and surface
1. Establish general direction of target

UP SCOPE

The secret to successful engagements with the enemy is careful planning. Resist the temptation to steam straight into a group of Japanese ships and loose torpedoes at random. You may well sink some ships that way, but you're less likely to escape intact – with a little thought you will maximise the tonnage you sink in each engagement.

Don't automatically take on each target you sight - assess your status first. If you have bulkhead or other serious damage and are returning to port you would be unwise to take on any targets if you can avoid it. If you have less than four torpedoes remaining, it's probably not worth tackling anything but the smallest targets, and not even these if they're fast patrol boats.

BATTLE STATIONS

Your first action when you engage the enemy is to avoid immediate detection. Whenever possible, you should give yourself time to assess how many ships you are engaging and what type they are. The best way to do this is to retreat to a range of 7,000 yards or more, go to periscope depth and identify the targets with the ID book and maximum magnification. Your main concern should be to check for fast anti-submarine boats and slow merchant ships. The former are to be avoided at all costs while the latter often make easy targets.

Once you've identified your targets, try to assess their general heading. You may have to observe their movements for several minutes because most groups will undertake a zigzagging pattern to make it harder for submarines to target them. Having established the general direction of the group you should retreat to at least 12,000 yards, surface and head for an interception point (say 10,000 yards on from the group's current position) at full flank. Now go to periscope depth and prepare for your first target. Any manoeuvring you have to do after this point should be done Slow Ahead to minimise the possibility of sonar detection. While you're waiting for your target to reach you, go to the gauges screen and check Depth Under Keel. If the depth is greater than the test depth of your submarine then you've nothing to worry about. If it's less, remember what it is.

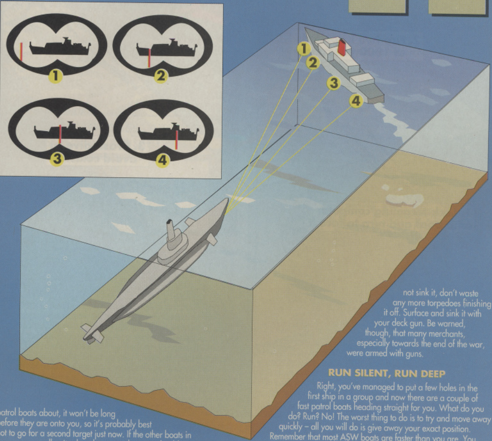
FISH IN THE WATER

You should be aiming to hit the heaviest and slowest moving ships because these are more likely to be valuable targets and are easiest to hit. If you are using historical torpedoes you should attempt to fire into the ship's broadside at an angle of about 45 degrees. Try not to hit the ships square on because the torpedo is more likely to fail when it makes contact.

Once your analogue targeting computer has locked onto the correct target, you should fire a spread of torpedoes by first moving the steering pin away from the centre of the dial in the direction that the ship is travelling and firing the first torpedo. Then fire three more torpedoes, moving the pin back towards the centre of the dial and past it for the final shot. The distance from the centre of the dial that you start and end each spread depends on how fast the target is. The faster it is, the further you should move the pin. Firing a spread in this way allows for the possibility of the target turning into or away from the path of the torpedoes.

Once you've loosed your spread of torpedoes don't hang around waiting to see whether they hit or not. You have to make a very quick decision about whether to immediately try for a second target (if there is one) or whether to make yourself scarce. If there are any anti-submarine

SERVICE II



patrol boats about, it won't be long before they are onto you, so it's probably best not to go for a second target just now. If the other boats in the group are all quite slow, however, then you should manoeuvre yourself for a shot at the broadside of the most accessible target (not necessarily the most desirable one).

Don't bother trying to sink small fast boats with torpedoes. They are so fast and manoeuvrable that unless you are right on top of them they will be able to avoid any torpedoes you fire at them, even if you let loose a good spread. Having said that, here's a trick for those of you playing at Introductory or Normal level. If you get spotted by a patrol boat it will often come straight for you. If you want to take a little calculated risk then try this. Quickly lock your targeting computer onto the oncoming patrol boat. Now move your heading to match your bearing so that you are directly facing the oncoming boat. Wait until it gets to just over 1000 yards and then loose two torpedoes at it. Don't wait to see if they hit but immediately Crash Dive to avoid a collision. The chances are at least one of the torpedoes will hit and you will have one less ASW boat to worry about.

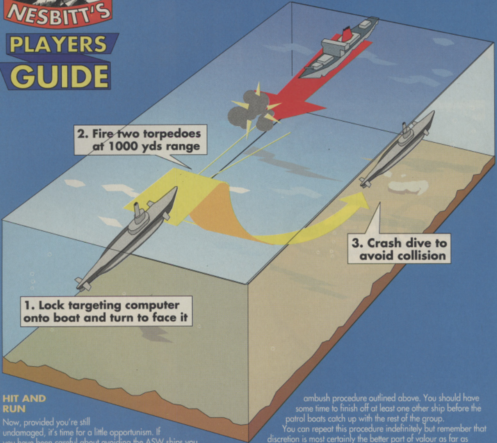
If you engage a lone merchant ship and you manage to disable, but not sink it, don't waste any more torpedoes finishing it off. Surface and sink it with your deck gun. Be warned, though, that many merchants, especially towards the end of the war, were armed with guns.

RUN SILENT, RUN DEEP

Right, you've managed to put a few holes in the first ship in a group and now there are a couple of fast patrol boats heading straight for you. What do you do? Run? No! The worst thing to do is to try and move away quickly – all you will do is give away your exact position. Remember that most ASW boats are faster than you are. You should Stop Dead, lower your periscope and then dive to a depth that is 50 feet above your test depth. Unless, that is, your Depth Under Keel is less than your test depth in which case you should dive as far below 250 feet as you safely can (and that means keeping at least 50 feet between your keel and the ocean floor). You should now be below the thermal layer which makes it harder for the enemy to detect you with sonar. Now start moving Slow Ahead and being to move away from the ASW ships at an angle of approximately 20 degrees to one side of the course being taken by the remaining targets. Every now and again change your course by a few degrees.

If the ASW ships start to drop depth charges on you, don't panic. Stop Dead and rise by about 100 feet. Then start moving again. If you are subject to any further depth charge attacks, take the same course of action, only this time dive by 100 feet, and so on. If the depth charge attacks are persistent try loosing debris and keeping still. After a heavy depth charge attack this may be enough to convince the enemy that you have been sunk.

BRIAN NESBITT'S PLAYERS GUIDE


2. Fire two torpedoes at 1000 yds range
3. Crash dive to avoid collision
1. Lock targeting computer onto boat and turn to face it

HIT AND RUN

Now, provided you're still undamaged, it's time for a little opportunism. If you have been careful about avoiding the ASW ships you should find that you are closer to the remaining targets than the patrol boats (which will still be searching for you in ever widening circles). Providing you have enough battery power left (check your gauges) head on a parallel course with the remaining targets Full Ahead Flank and as you draw ahead of them go to periscope depth and follow the ambush procedure outlined above. You should have some time to finish off at least one other ship before the patrol boats catch up with the rest of the group.

You can repeat this procedure indefinitely but remember that discretion is most certainly the better part of valour as far as submarine warfare is concerned. By this stage all of the shipping in the area will have been alerted to your presence, and if you are persistent in your attacks nearby ASW patrols are likely to join the hunt for you. After two attacks you would be best advised to sneak away and return to port or begin searching for targets in another location.

WHAT TO DO AND WHEN TO DO IT

For a high-scoring war career, start on December 7th, 1941, using an S-Class boat and historical torpedoes (the real advantage to using 'pig boats' is that their Mark 10 torpedoes are much more reliable than those on any other boat, while the generally inferior nature of these boats helps to boost your score).

Operating out of Manila, spend the first four or five months cruising the northwest coast of Luzon, before heading down along the coasts of Borneo and Java, working your way towards Tjilatjap and ultimately Freemantle.

You know that the Solomons campaign will begin in August 1942, so after April 1942 consider returning to Brisbane to hunt in the heavily travelled waters between Guadalcanal and Rabaul. Although the lack of radar is irritating, a brave Commander will continue using an S-Class boat through to the end of 1942.

Early 1943 is a fallow period, although patrols around Truk or the Luzon and Formosa Straits (always good spots) can prove useful. This is an ideal time to transfer into a new Fleet Boat (Gato Class). From then onwards, patrols with SubPac are best, especially since your Mark 14 torpedo problems will be solved half a year faster (in July 1943 rather than January 1944). Finally, move your base to Manjuro and then Saipan as soon as possible to minimise transit time and maximise time on patrols.

Throughout '43 and '44, you'll need to concentrate on the Japanese coast, the Formosa and Luzon Straits and the Coastline of China and Indochina to achieve good results. 1945 is an extremely poor year. The Japanese coast and the Sea of Japan are the only viable hunting grounds.

I feel that the ultimate accomplishment for a submariner in this game is to retire as an Admiral with the Asiatic-Pacific Campaign Medal, the Medal of Honor and a Presidential Unit Citation. You need to play at the highest difficulty level, with full realism for the entire war to achieve this.

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BRIAN NESBITT'S PLAYERS GUIDE

***Kick Off 2*'s a funny old game. If others are scoring goals by the truckload while you're left feeling as sick as a parrot, perhaps it's time you enrolled in...**

IF YOU'VE BEEN STUCK at the bottom of Division Four since the season began and have managed to be knocked out of every cup competition twice in one year, then perhaps you need something of a refresher course in the finer arts of football.

Short of taking to a real field and indulging in a spot of practice yourself, you might want to load up the game, start a practice match and employ some of the following tactics.

BEFORE-GAME ADVICE

Referees

EACH REFEREE has differing degrees of blindness, leniency and redcardthebu**eroffthepitchness, but unless you have one of the tough guys controlling your match, you can slide and foul to your hearts content (nearly). Fouling is not recommended with these eyes on the game:

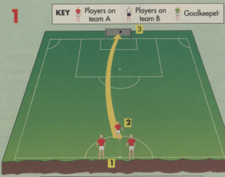
F. Zappa – Totally unpredictable
I. Ball – Sees everything
G. Penn – Eyes in the back of his head and mean with it
S. Screech – a real b*****d
A. Gupta – Only in some versions but really mean when you get him.

Tactics

A lot of players don't bother with tactics and use the standard four pre-sets, but the tactics are so important to the game that your opponent gains a vast advantage when they use self-made plays from Player Manager or tactics found on the Winning Tactics data disk.

Your players can position themselves in ways that reflect your style of play. By using wide men on the wings or a very deep sweeper system, two front runners or attacking full backs, you can turn your opponent inside out. So get Player Manager and get designing!

1



1. Kick off
2. Press fire and pull back on joystick
3. Ball flies high in the air and into the goal

THE KICK OFF

HERE WE COME to the part of the game that has sparked arguments and ugly 22-man brawls right across the *Kick Off*-playing world – the long punt over the keeper from the centre circle. People who use this method swear by it, people who don't swear about it.

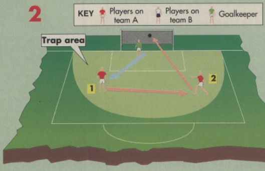
Using aftertouch to lift the ball high into the air (see diagram 1) by pulling back on your joystick the very second you kick the ball goalwards, you can send that spotty ball flying into the net. But be warned, your opponent may smack you in the chops for using it!

PASSING

AN ESSENTIAL SKILL that can really turn a game. By using the 'trap and pass' in or around the goalmouth you can turn the opponent's keeper into jelly (see diagram 2).

For passes deeper infield, you can either use the 'trap and pass' method or the aftertouch method. Boosting the ball and using aftertouch to guide it to another player is very effective and can turn even the greatest computer controlled sides into Accrington Stanley.

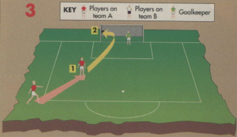
2



1. Trap ball in 'trap area'. Keeper runs out to meet you
2. Pass (square) ball to player 2 who has open goal

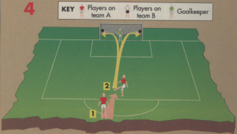
STEVE SCREECH'S

3


KEY
Players on team A
Players on team B
Goalkeeper
1
2

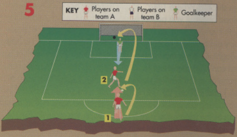
1. Player with ball runs diagonally into box
2. Player shoots and curves the ball into corner of net

4


KEY
Players on team A
Players on team B
Goalkeeper
1
2

1. Enter the box in the middle
2. Just after you enter, shoot and curl left or right

5


KEY
Players on team A
Players on team B
Goalkeeper
1
2

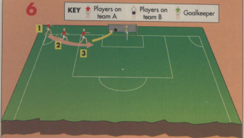
1. Chip ball into box, player runs under the ball
2. Keeper runs out as ball comes down. Player pushes fire button to jump or bundle ball past

SHOOTING

THERE ARE SOME EASY WAYS of scoring goals by using aftertouch carefully. To obtain the maximum aftertouch you should invoke it as soon as you kick the ball; the sooner you do it, the more effect it has.

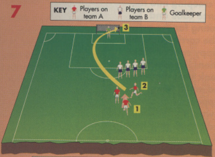
I have already explained two easy ways of scoring (the long 'up and under' punt and the 'trap and pass') but the following diagrams show some more skilful goals.

6


KEY
Players on team A
Players on team B
Goalkeeper
1
2
3

1. From the corner a short pass to player 2
2. Player 2 runs to edge of box and curls it into net

7


KEY
Players on team A
Players on team B
Goalkeeper
1
2
3

1. Free kick. Tap fire button for a low shot or hold for a high shot
2. As the player runs to the ball, hold the joystick in the opposite direction to the way you want to curl the ball
3. As soon as the player kicks the ball, push the joystick in the opposite direction

SET PIECES

Throw Ins

By pointing the joystick in the direction you want the ball to go and pressing the fire button, you get a short throw which is fine and dandy if that's all you need, but if you reverse the joystick and press fire you get a good long Vinny Jones throw (which if taken quickly can cause major mayhem).

Corners

The good old inswingers are quite effective, but short corners followed by a curling near-post shot are tres chic (see diagram 6)!

PENALTIES

Taking

Keep them low and never press fire if the pointer is past the keeper in its direction of travel.

Saving

Against a human player, either bribe him to miss, press his fire button for him, sneakily switch his auto fire on or move your joystick left and right in time with the marker and press fire when he shoots.

Against the computer you can sometimes guess which way he'll shoot by the way he lines up with the ball. If he is to the left of the ball, he more often than not shoots to his right (and vice versa).

If you hit pause as he begins his run up then keep pressing pause until he kicks the ball, you can see which way it is going. Push your joystick in the appropriate direction, press fire, release the pause and hey presto (most times)!

S SOCCER SCHOOL

Kick Off 2's a funny old game. If others are scoring goals by the truckload while you're left feeling as sick as a parrot, perhaps it's time you enrolled in...

BRIAN NESBITT'S HELPING HANDS

Once upon a time there was a small cheat named Chippy. One day Chippy decided to infest every computer game known to man by creeping into the source code and waiting for the actions to be carried out. When Chippy spotted these actions, he would sneak onto the screen and make things happen.

I want to find Chippy and I need your help to do it. I want to create a complete database of Chippy's movements, actions and criminal tendencies so that I can nab the little &$%@*!. If you spot a game doing anything suspicious, chances are, Chippy's inside your machine. Let me know immediately, there could be a cash reward. Help me out and perhaps we'll all live happily ever after.

STAR TIP: GODS

Adam Bealby of Nottingham has been extremely busy over the last few months, collecting and collating tips and cheats from around the globe. Nearly 200 of the lil' darlin's arrived on my desk but this one for the Bitmaps' classic platform game stood out.

"On level 2, buy a shield and a magic potion, and get three fireballs and three stars. Spend all your remaining money on food and health. Collect all the gems in the usual manner, get the key and make for the exit. When you descend the ladder, two thieves should appear. Make sure that you don't quite have enough energy to survive a direct contact.

"Before going down the ladder, release your magic potion, then climb down and open the door. Stand in front of the door, ready to leave and wait until the thieves jump down at you. As soon as you touch them, push up. You may lose a life but bonuses will start to whizz up for a while until the game starts again on World 2 with 28 extra men and around 5,000,000 points."

Dear Brian,

I've almost finished *Robin Hood* by Millennium, but can't find two of the icons. Where do I get the Mushroom and the Monk's Habit from?

Richard Cowley, Kirby, Leics.

Well, the Mushrooms are just growing in the ground (they look like a fairy ring), just Take them when you find them. The Monk's Habit comes from good old Friar Tuck. First you need to rob him while he's carrying money, then later when you find him sulking, Talk To him and he'll join you and give you the cloak.

Dear Brian,

I'm stuck in *Where Time Stood Still* (but you probably won't remember it, as it's a very old game). I recently bought it from a market stall but can't get anywhere [n the game or at the market stall? – Bri.] and just end up wandering around a small part of the island. I'm sure the game isn't bugged, but I was thinking about returning it to the market and getting my money back.

Jason Millaner, East London

Ah, how the memories come flooding back. Where Time Stood Still, black and white graphics, mediocre B-movie sound effects and not a bad little game. Your problem is that you're too scared to go into the swamp. It's been a long time since I played it but I think you have to find a path through the swamp. The top left corner rings a bell, but I'm not too sure.

CHEATS

NAVY SEALS

Start the game and continue playing until you have a high score. When you die, enter your name as PSBOYS. Start the game again and press H to pause it. Now, pressing Escape will skip levels.

FROM: DAMIAN MCLEAN, BOURNEMOUTH, DORSET

POOL OF RADIANCE

This cheat should work on most of SSI's AD&D RPGs (although I only had time to check it out on POR). During combat, wait until your enemy is making his move then press Alt and X. A message saying 'The Gods Intervene' should appear and you should win the fight automatically.

FROM: COLIN STRAKER, NEWPORT, ISLE OF WIGHT

ROLLING RONNY

During the game, keep pressing F9 and you will gain more money.

FROM: ARVIND BEEHARRY, WITHAM, ESSEX

RAILROAD TYCOON

Go to the Regional Display (F1) and type $ (Shift and 4). This will increase your cash reserves by $/£500,000.

FROM: JACKIE WILLIS, BRIGHTON

DRAKKHEN

While in the generation section, enter your character's name as 31415927. All the values will now be slightly increased. When you're next asked for your name, enter SUPERVISOR. Now play the game and press Ctrl while standing outside. A menu will appear, giving a list of locations and a list of monster numbers followed by three columns of abbreviations. Clicking on a location transports you directly there and clicking on a monster makes it appear.

FROM: ADAM BEALBY, NOTTINGHAM

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BRIAN NESBITT'S

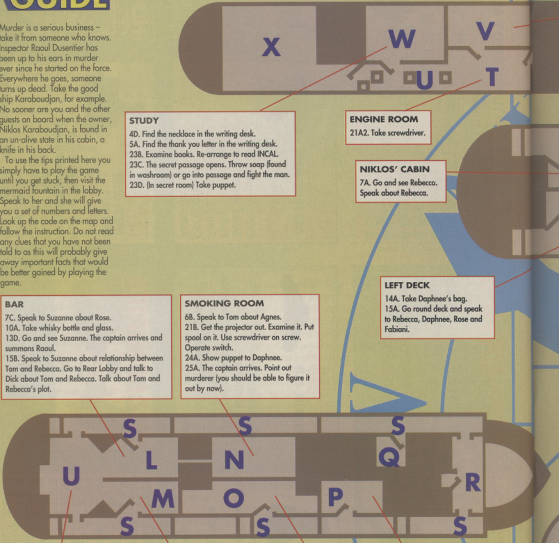
PLAYERS GUIDE

Good moaning. If, lick most popill, yo are cimplotely stack in Dolphine's mega-hoot, Crise For A Cipse, then rood on. A few tisty clues awoot.

CRUISE fo

Murder is a serious business – take it from someone who knows. Inspector Raoul Dusentier has been up to his ears in murder ever since he started on the force. Everywhere he goes, someone turns up dead. Take the good ship Karaboudjan, for example. No sooner are you and the other guests on board when the owner, Niklos Karaboudjan, is found in an un-alive state in his cabin, a knife in his back.

To use the tips printed here you simply have to play the game until you get stuck, then visit the mermaid fountain in the lobby. Speak to her and she will give you a set of numbers and letters. Look up the code on the map and follow the instruction. Do not read any clues that you have not been told to as this will probably give away important facts that would be better gained by playing the game.



STUDY
4D. Find the necklace in the writing desk.
5A. Find the thank you letter in the writing desk.
23B. Examine books. Re-arrange to read INCAL.
23C. The secret passage opens. Throw soap (found in washroom) or go into passage and fight the man.
23D. (In secret room) Take puppet.

ENGINE ROOM
21A2. Take screwdriver.

NIKLOS' CABIN
7A. Go and see Rebecca. Speak about Rebecca.

LEFT DECK
14A. Take Daphnee's bag.
15A. Go round deck and speak to Rebecca, Daphnee, Rose and Fabiani.

BAR
7C. Speak to Suzanne about Rose.
10A. Take whisky bottle and glass.
13D. Go and see Suzanne. The captain arrives and summons Raoul.
15B. Speak to Suzanne about relationship between Tom and Rebecca. Go to Rear Lobby and talk to Dick about Tom and Rebecca. Talk about Tom and Rebecca's plot.

SMOKING ROOM
6B. Speak to Tom about Agnes.
21B. Get the projector out. Examine it. Put spool on it. Use screwdriver on screw. Operate switch.
24A. Show puppet to Daphnee.
25A. The captain arrives. Point out murderer (you should be able to figure it out by now).

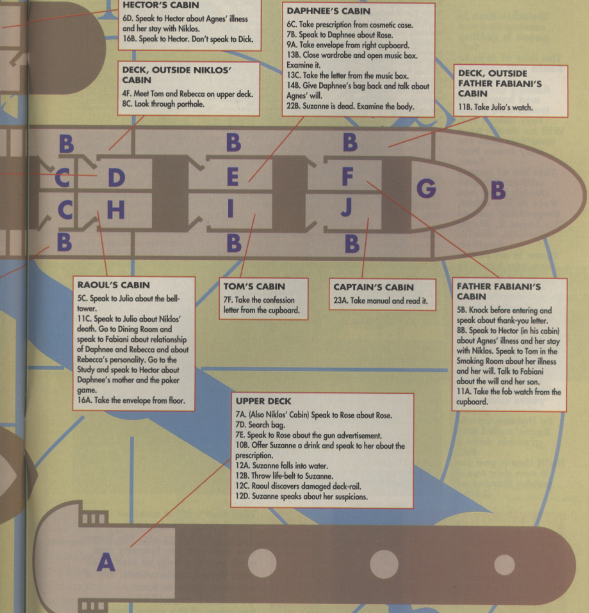
LOBBY
8A. Talk to Dick about Dick.
22A. Daphnee brings a message from Suzanne.

DINING ROOM
4E. Find the engagement invites in drawer.

GALLEY
21A. Take crowbar and use on plank. Take film spool. Use crowbar on one of the chests. Take tin and use tin opener.

LINEN ROOM
6A. Search laundry basket.
13A. Search tub or go to Daphnee's cabin.

r a CORPSE



HECTOR'S CABIN

6D. Speak to Hector about Agnes' illness and her stay with Niklos.
16B. Speak to Hector. Don't speak to Dick.

DECK, OUTSIDE NIKLOS' CABIN

4F. Meet Tom and Rebecca on upper deck.
8C. Look through porthole.

DAPHNEE'S CABIN

6C. Take prescription from cosmetic case.
7B. Speak to Daphnee about Rose.
9A. Take envelope from right cupboard.
13B. Close wardrobe and open music box. Examine it.
13C. Take the letter from the music box.
14B. Give Daphnee's bag back and talk about Agnes' will.
22B. Suzanne is dead. Examine the body.

DECK, OUTSIDE FATHER FABIANI'S CABIN

11B. Take Julio's watch.

RAOUL'S CABIN

5C. Speak to Julio about the bell-tower.
11C. Speak to Julio about Niklos' death. Go to Dining Room and speak to Fabiani about relationship of Daphnee and Rebecca and about Rebecca's personality. Go to the Study and speak to Hector about Daphnee's mother and the poker game.
16A. Take the envelope from floor.

TOM'S CABIN

7F. Take the confession letter from the cupboard.

CAPTAIN'S CABIN

23A. Take manual and read it.

FATHER FABIANI'S CABIN

5B. Knock before entering and speak about thank-you letter.
8B. Speak to Hector (in his cabin) about Agnes' illness and her stay with Niklos. Speak to Tom in the Smoking Room about her illness and her will. Talk to Fabiani about the will and her son.
11A. Take the fob watch from the cupboard.

UPPER DECK

7A. (Also Niklos' Cabin) Speak to Rose about Rose.
7D. Search bag.
7E. Speak to Rose about the gun advertisement.
10B. Offer Suzanne a drink and speak to her about the prescription.
12A. Suzanne falls into water.
12B. Throw life-belt to Suzanne.
12C. Raoul discovers damaged deck-rail.
12D. Suzanne speaks about her suspicions.

BRIAN NESBITT'S CONTACTS

Chrimble time is
coming and the
goose is getting
fat,
The lists of toys to
Santa will soon be
at his flat.
Among the dolls
and bears and
trains and other
toys asked for,
Will no doubt be a
heartfelt plea for
Indy Jones Part
Four.
This list of games
will stretch and
stretch from one
Pole to the other,
Requesting games
like *Lotus 2, Magic*
Pockets, Worlds
Another.
There is an easier
way you know to
get a game or
two,
Be a Contact, yes a
Contact, help
someone out and
I'll help you.
To everyone that's
mentioned here, a
game is sent
straight out,
Free of charge,
without a cost, it's
yours without a
shout.
So lighten up old
Santa's sled and
give his deer a
lift,
He'll thank you for
it one day soon,
maybe December
25th?

NAME: Jamie Couper
ADDRESS: 117 Dudley Avenue, Edinburgh, EH6 4PP
TELEPHONE: n/a
TIMES: n/a

GAMES: A10 Tank Killer, Armour-Geddon, Brat, Chase HQ 2, Chuck Rock, Emlyn Hughes International Soccer, Eye Of the Beholder, F19 Stealth Fighter, Full Contact, Future Basketball, Gods, Gunship, Heroquest, Hunter, Immortal, Jupiter Masterdrive, Kick Off 1 & 2 (and Final Whistle), LED Storm, Lemmings, M1 Tank Platoon, Manchester United Europe, Mini Golf, Metal Masters, PGA Tour Golf, Player Manager, Powermonger, Prince Of Persia, Projectyle, Pro Tennis Tour 2, RBI Baseball 2, Skull & Crossbones, Speedball 1 & 2, Supercars 1 & 2, Switchblade 2, SWIV, Test Drive 1 & 2 (plus Muscle Cars and Scenery Disks), Warzone, Zany Golf.

NAME: Alistair Austen
ADDRESS: 1 Bowen Road, Rusthall, Tunbridge Wells, Kent, TN4 8SU
TELEPHONE: n/a
TIMES: n/a

GAMES: Antheads, Armour-Geddon, Army Moves, Awesome, Back To The Future 2 & 3, Batman The Movie, Battle Command, Blood Money, Brat, Cadaver, Car-Vup, Champions Of Krynn, Chase HQ 1 & 2, Chip's Challenge, Chuck Rock, Days of Thunder, Dungeon Master, Elite, E-Swat, Eye Of The Beholder, Flood, Gem'X, Gods, Golden Axe, Gremlins 2, Hero's Quest, Horror Zombies From the Crypt, Hunter, Ikari Warriors, Indiana Jones And The Last Crusade, Indianapolis 500, Insanity Flight, Ivanhoe, James Pond, Jumping Jackson, Kick Off 1 & 2, Klax, LED Storm, Lemmings, Line Of Fire, Logical, Lotus Esprit Turbo Challenge, Manic Miner, Mean Streets, Midnight Resistance, Nevermind, Nightbreed, Night Shift, Oops-Up, Operation Stealth, Populous, PP Hammer And His Pneumatic Weapon, Prince Of Persia, Robocop 1 & 2, Shadow Dancer, Shadow Of The Beast 2, Sim City, Speedball 2, Supercars 2, Swiv, Teenage Mutant Hero Turtles, Test Drive 1 & 2, The Immortal, The New Zealand Story, The Power, The Secret Of Monkey Island, The Spy Who Loved Me, Time Machine, Toki, Total Recall, Turrican 1 & 2, Venus The Flytrap, Voyager, Warhead, Z-Out.

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TELEPHONE: n/a
TIMES: n/a

GAMES: Back To The Future 2 & 3, Car-Vup, Chase HQ 2, Chips Challenge, Continental Circus, Chuck Rock, Daley Thompson's Olympic Challenge, Emlyn Hughes Football, Flight Of The Intruder, Final Fight, Future Basketball, Gauntlet 2, Gods, Golden Axe, Hard Drivin', IK+, Jimmy White's Whirlwind Snooker, Kick Off 1 & 2, Last Ninja 3, Lemmings, Lotus Esprit Turbo Challenge 2, Magic Pockets, Manchester United Europe, Narc, New Zealand Story, Nightbreed, Off Road Racer, Oops Up, Oriental Games, Pang, PGA Tour Golf, Populous, Prince Of Persia, Quick & Silver Pinball, Rainbow Islands, Red Heat, Robin Hood, Robocop 2, Rodlands, R-Type 2, Sim City, Speedball 1 & 2, Supercars 2, Swiv, Terminator 2, The Secret Of Monkey Island, World Boxing Manager, Xenon 2.

NAME: Jon Linsey
ADDRESS: Police House, Gt. Witley, Worcestershire. WR6 6HZ
TELEPHONE: (0299) 896470
TIMES: Tuesday to Friday – sensible hours only

GAMES: After The War, AMC, Back To The Future 2, Barbarian, Battle Squadron, Batman The Movie, Beyond The Ice Palace, Continental Circus, Double Dragon 1 & 2, Dragon's Lair, Dragon Ninja, Fighting Soccer, Guardian Angel, Gods, Golden Axe, IK+, Ikari Warriors, Indiana Jones And The Last Crusade, Italy 1990, Ivanhoe, Kid Gloves, Manchester United, Menace, Midnight Resistance, Ninja Warriors, Operation Wolf, Outrun, Rampage, Robocop, Shadow Of The Beast 2, Shinobi, Space Harrier, Speedball 1 & 2, Spy Vs Spy, Street Fighter, Strider, Star Wars, Storm Lord, Sidewinder 2, Super Grand Prix, Silkworm, Treasure Island Dizzy, Turrican, Untouchables.

IF YOU ARE GOING to use a Contact, then please follow these two guidelines:

1. Respect the times printed. There's nothing worse than just drifting off to sleep at night when the phone rings (and contrary to popular belief, sensible times only does not mean three in the morning).
2. Please send an S.A.E. for written queries.

So you think you've got what it takes to be a Contact huh? You think that you can withstand the pressure of answering 20 phone calls a minute while writing seven replies at the same time? Okay, send us your details as described below and we'll soon weed out the men from the boys.

Name:
Address:
Telephone Number:
Times To Call:
List Of Games Completed (in *alphabetical* order):

To give you something to do when the phone stops ringing, we'll send you a free piece of software from our vast coffers. Send everything to: **Contacts, The One For Amiga Games, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.**

WARNING!!

Look, I know how eager you all are to get your name in lights (well, print at any rate), but it is imperative that you get your parent/guardian's permission before you send me your address and telephone number. After all, I could be anybody. I might be some stranger who, once I've got your address, could come round and nick everything you own. Or I could wait until you all go on holiday, then use your place for an all-night party. Or I could forge some documents claiming that I own your home, then sell it for a healthy profit... hmm, that little lot gives me a few ideas. I knew there'd be a benefit in doing this page.

Well that's it for another month/four weeks/31 days/744 hours etc. We hope you enjoyed the journey and wish you the best of luck with your future endeavours. We'll see you again in four weeks/31 days/744 hours etc. for more of the same claptrap. Bye for now...

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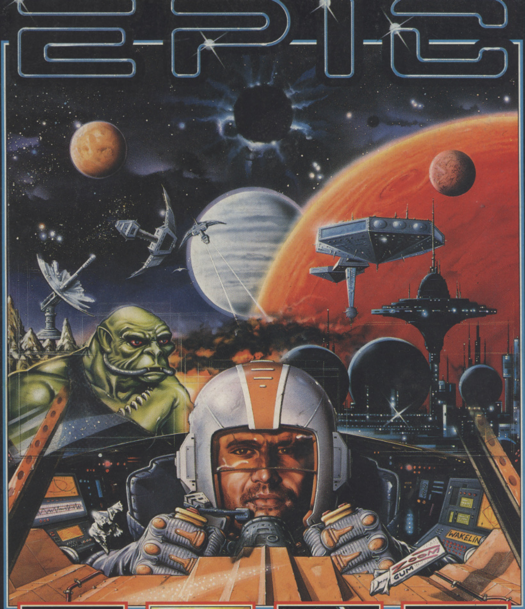

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5. The closing date for this competition is the 17th of December. A full list of winners will appear in the February 1992 issue of The One for Amiga Games.

6. Turn to page 14 inside the magazine for more details.